

BABES IN TOYLAND

FINAL SCRIPT.

This Script No. 1 is the
property of Hal Roach Studios. When
picture is completed it positively must
be returned to the Production Dept.

L. A. FRENCH, Production Manager

July 28th, 1934.

BABES IN TOYLAND.

CHARACTERS

STANLEY DUM & OLIVER DEE	) (Apprentices to The Toymaker).	. . . . .	<u>LAUREL & HARDY</u>
BARNABY		. . . . .	Henry Kleinbach
THE WIDOW PEEP	) (Old Woman Who Lived In A Shoe).	. . . . .
BO-PEEP	(Her Daughter)	. . . . .	Charlotte Henry
TOM-TOM		. . . . .	Felix Knight
KING COLE		. . . . .
MOTHER GOOSE		. . . . .
THE TOYMAKER		. . . . .
SANTA CLAUS		. . . . .
CHIEF OF TOYLAND) POLICE DEPARTMENT)		. . . . .

WOODEN SOLDIERS . . . THREE LITTLE PIGS
RED RIDING HOOD . . . SIMPLE SIMON
JACK & JILL . . LITTLE BOY BLUE
CREATURES OF BOGIELAND
&
OTHER TOYLAND CHARACTERS

LOCALE: IN THE HEARTS OF ALL CHILDREN.

TIME: FOR EVER AND EVER.

* * * * *

BABES IN TOYLAND.

SEQUENCE "A".

FADE IN:-

A-1

OVER MAIN TITLE:

SOUND: (Softly)
Refrain of THE TOYLAND
NUMBER.

DISSOLVE TO:-

A-2

CHILDREN'S BUILD-
ING BLOCKS.

(The variety which,
when properly assem-
bled, complete a
picture)

SOUND: The refrain carries thru'
THE DISSOLVE.

In the form of a wall,
they fill the screen -
completing a picture of
MOTHER GOOSE astride a
gigantic white gander.

A moment, and the entire
structure FALLS FORWARD
to reveal an inner wall
of similar blocks. On
this wall we see the first
of THE CREDIT TITLES.

The process is re-
peated - wall after
wall falling away until
the CREDIT TITLES are
completed - THE CAMERA
MOVING FORWARD through-
out the entire action.

The collapse of the
last wall reveals an
ILLUSTRATION depicting
TOYLAND.

SOUND: Refrain of TOYLAND
swells in volume.

As we hold it, the
intersections of the
blocks gradually fade
and we:

DISSOLVE TO:

A-3

LONG SHOT - TOYLAND

(An exact replica of
the above)

A sign lettered over the entrance reads:

TOYLAND
POLICE DEPARTMENT.

With his uniform rather suggesting a FRENCH GEN-DARME, a quaint little Toyland Policeman leans against the wall of the Drum. His three-cornered patent-leather hat is cocked forward over his eyes and he is sound asleep.

SOUND: Under the SONG which is carried thru scene we hear the faint, silvery chimes of a watch.

The Policeman stirs, yawns and pulls out a large watch. Looks at it:

SOUND: 'Bing! Bing! Bing!' of watch chiming.

He replaces the watch, stretches, yawns again and starts down the street.

Always in the direction of THE HOUSE OF THE SHOE, CAMERA MOVES down street and PANS past the THREE LITTLE HOUSES of the THREE LITTLE PIGS: One built of straw, one of sticks and one of bricks. As CAMERA PANS by, the THREE LITTLE PIGS are in the act of raising the window shades. CAMERA RESTS on the brick house as THE BIG BAD WOLF enters stealthily and peers thru' window. The little pig sees him, takes it big and yanks down the shade.

SOUND: Startled squeal from the little pig.

A moment and the Wolf glances over his shoulder, reacts nervously and exits hurriedly. Another moment, and the Policeman (previously established) moves majestically thru' the scene.

CAMERA PROCEEDS DOWN STREET - passes a milkman whose gaily painted wagon

A-4 (Cont'd)

is drawn by a large St. Bernard dog. The town starts to awaken - doors and shutters are flung open - characters appear on the street.

WOMAN'S
VOICE: TOYLAND NUMBER.

MOTHER GOOSE crosses the road - urging a large and obstinate white goose in the direction of the Village Pond.

CAMERA RESTS on a quaint little two-storied house. A woman comes out with a broom and swings the entire front of the house open on a hinge (like a dolls' house) so that we get a sectional view of the interior. In an upper room, a man in flannel gown and night-cap swings his legs out of bed - yawning and stretching as he does so.

CHORUS: Reprise of TOYLAND NUMBER.

'Childhood's Joyland!
'Mystic, merry Toyland!
'Once you pass its borders
'You can ne'er return again!
Etc. Etc.

CAMERA MOVES FORWARD to hold the HOUSE OF THE QUEEN OF HEARTS. The whole building is fashioned out of candy and is surrounded by a picket-fence made of CANDY CANES. A small, tousled urchin calmly breaks off a section of the fence and starts to lick it. As he does so, THE QUEEN OF HEARTS appears in the open window back of him with an enormous tray of fresh tarts which she sets on the window sill to cool. She sees the small boy, frowns and claps her hands sharply. The urchin reacts and runs out of scene.

CAMERA SWINGS to show a steep hill - its summit crowned by an old, covered well. JACK & JILL are in the act of coming down with a bucket of water when JACK stumbles - bumps into JILL and the two of them, bucket and all, come rolling down the hill over the foreground . . .

CHORUS: TOYLAND NUMBER nears conclusion.

MEDIUM FULL SHOT -
HOUSE OF THE SHOE.

A gigantic shoe fashioned into the semblance of a quaint, top-heavy little dwelling. It is old and patched - needs a coat of paint but, back of a picket-fence, the garden is neat, well-kept and burgeoning with flowers.

Jack & Jill roll over the foreground - Jack comes to a sitting position, rubs his head painfully, picks up the bucket and exits with Jill.

During this action the WIDOW PEEP has emerged from the House of the Shoe and started to sweep off the steps. She is a plump little woman with a kindly, humorous mouth, and wears a spotless apron over her conventional costume.

SOUND:

At this point the
TOYLAND NUMBER ENDS.

A-6

CLOSE - ENTRANCE
HOUSE OF SHOE.

As the Widow Peep sweeps vigorously, a crowd of small children of all ages pour out of the house - some with bread-and-jam, some with school books, some with hoops. They swarm for a moment round the Widow:

KIDS:

(Ad lib chorus)
Mother - Johnny's eaten
my bread-and-jam!
Ma - can I have a penny!
Oh, Ma - make Dick stop
pulling my hair!
Oh, Ma! . . . Ma! . . . MA!

WIDOW:

(Shoos them away)
Children - children!
Hush . . . HUSH! Run
along - you'll be late
for school!

The widow kisses one here - one there. Adjusts a tie - straightens a dress - urges them out of scene.

She watches them off
lovingly and:

KIDS: Ad lib laughter - shrieks!

SOUND: The shrill 'Pee-ee-eep!' of a factory whistle.

She pauses, looks
off at:

A-7

MEDIUM FULL SHOT -
EXT: OF TOY FACTORY.

Whistle going full
blast - a burst of
steam blowing sky-
wards.

SOUND: Whistle.

By far the largest
building in Toyland,
it is a curiously
gabled setting whose
windows are dimmed with
age, cobwebs and saw-
dust. Over the entrance
there is lettering:

TOY FACTORY

Half a dozen workmen
are hurrying thru en-
trance with dinner-
pails.

A-8

CLOSE - WIDOW PEEP.

SOUND: Whistle fades over scene.

And, as tho' struck
by a sudden thought,
the Widow glances up
at a bedroom window.

WIDOW: (Anxiously)
'Sakes alive . . . and
those two boys still a-bed!

SOUND: On this dialogue the
Laurel & Hardy 'CUCKOO
NUMBER' swells into scene
and carries thru'
following action.

WIDOW: (Calls up to window)
Ollie! Stan! Wake up!
(No answer. Louder)
The eight o'clock
whistle's gone - you'll
be late for work!
(No answer. Calling:)
O-o-oh . . . BOYS!
(Still no reply)

A-8 (Cont'd)

7.

At that moment, a rooster flies into the scene - lights on the end of the widow's broom. She reacts to this - raises the broom with the rooster on it to the window-level.

A-9

MOVING CAMERA - INT:
BOYS' BEDROOM.

A quaint little room in keeping with contours of the house.

SOUND: CUCKOO NUMBER.

CAMERA RESTS on huge feather-bed in which we see OLIVER DEE and STANLEY DUM sleeping blissfully. Ollie wears a night-cap and flannel gown. Stan has the sheets drawn up right under his chin.

The enormous shadow of the rooster falls across the wall at bed-head. The shadow-mouth opens to emit:

SOUND: A trident 'Cock-a-doodle-doo!' replaces the cuckoo in the CUCKOO NUMBER.

Ollie stirs, awakens, looks off at -

A-10

CLOSE - ROOSTER.

At window. It crows lustily.

SOUND: Cock-crow!

A-11

MEDIUM SHOT - ROOM.

The room is neat and trim - the odd thing about it being that there are two of everything.

Side by side stand two old-fashioned wash-hand-stands with basins and jugs to match - one, however, much LARGER than the other. Over the large one there is a sign:

DEE

Over the small one a sign:

DUM

Two costumes are neatly folded on two chairs - one chair somewhat larger than the other.

Sitting up in the big bed, Ollie gives the sleeping Stan a withering look.

WIDOW'S VOICE: (Urgently from garden)
Boys! Boys!

OLLIE: (Calls back - all benevolent kindness)
GOOD morning, Mrs. Peep!

WIDOW'S VOICE: Hurry - hurry! You're going to be late again! It's after eight!

Ollie, galvanized into sudden activity, leaps out of bed . . .

OLLIE: (Calls out)
Coming, Mrs. Peep - coming . . .

(NOTE: A brief comedy routine follows here and the boys exit hastily)

A-12

MEDIUM SHOT - INT:
HOUSE OF THE SHOE.

A quaint, old-world setting carrying out the general feeling that it is the interior of a gigantic shoe. Arched, beamed ceilings, deeply recessed windows lined with potted geraniums, a long, well-scrubbed table set with the remains of a breakfast, and an old grandfather's clock with a human face ticking loudly in the corner.

THE HEEL of the shoe, one feels, is where the cooking is done. A deep recess in the HEEL is screened by a chintz drape.

Its walls are lined with gleaming copper pots and pans, preserves and condiments. There is a great fire-place constructed for cooking, and another smaller table. A crooked little stair-case leads directly out of the room to the upper story.

The Widow is at the larger table spreading jam on two enormous slices of bread-and-butter. Nearby are two dinner-pails, one larger than the other.

SOUND: Clatter of feet on the wooden stairs.

Buttoning their coats, the boys clatter down the stairs and hasten towards the table . .

A-13

CLOSE - NEAR TABLE.

As the boys enter, the widow shakes her head reproachfully:

WIDOW: Tsk! Tsk! Tsk!

OLLIE: (Always the perfect gent and with a little flourish)
A thousand apologies, my dear Mrs. Peep, and a gentleman's word that -

WIDOW: (Spreading jam)
This is the day - isn't it?

OLLIE: (Rubs his hands - with unctious satisfaction)
Yes indeed, Mrs. Peep - THIS is the day - OUR DAY!
After eight years of -

STAN: (Suddenly)
Ten years . . .

OLLIE: (Flashes him a dirty look)
- after eight years of loyal, faithful, apprenticeship the Toymaker is going to promote us!
(An impressive flourish)
I am moving up in the world, Mrs. Peep - yes indeed. I am about to become a fully-fledged, able-bodied toymaker!

WIDOW: (Beams on them)
And Stanley, too?

OLLIE: And Stanley, too . . .
(A note of patronage)
Stanley is to become MY Assistant.
(A chuckle of self-satisfaction)

STAN: Yeah - and the Toymaker's going to give us a bonus!

OLLIE: (Sharp reproach)
Money - money - money!
That's all you think about!
Haven't you a finer side?
Haven't you a soul?
(Stan gives him a dumb look. Then:)

STAN: Yeah - but we owe Mrs. Peep ten years board and room . . .

WIDOW: (Embarrassed)
Hush, Stanley . . .

OLLIE: (To Stan)
Tsk! Tsk! Tsk! What a sordid little mind you've got!
(With a flourish - to the Widow:)
To-night - my dear Mrs. Peep - we shall bring home our bonus and the first thing we shall do will be to repay you for all these years of kindness . . .
(To Stan)
Won't we, Stanley?

STAN: Yeah - ten years room and board!

OLLIE: (Burned - a threat)
Eight!

STAN: (A flash of defiance)
TEN . . . !
(He moves towards Ollie)

WIDOW: (Intervening)
Boys - BOYS!
(She puts her arm about
them - kisses them
both affectionately)
You're such darlings . . .
(Smiles)
And since you've brought
it up . . . I have a very
particular need for that
money. So if -

OLLIE: (A large flourish)
Not a word, Mrs. Peep -
not another word! You
can count on it.

WIDOW: Thank you, Ollie!
(She thrusts two large
slices of bread-and-
jam into their hands)
You can eat this on the
way -
(Hands them their lunch-
pails)
And here are your lunch-
pails!

OLLIE: Really, Mrs. Peep - your
kindness overwhelms us -
(To Stan)
Doesn't it, Stanley?

STAN: (He is licking the jam
off his bread)
U-u-umh . . . strawberry
jam!

Ollie gives him a
withering look and
starts for the door.

A-14

CLOSE - AT DOOR.

Ollie enters - Stan
and the widow follow.

OLLIE: (Suddenly)
Where's Bo-Peep?

WIDOW: Out tending her sheep!
(Pushes the boys thru'
the door)
Now hurry - you remember
what the Toymaker said
last time.

They exit, eating the
bread and jam. The
widow stays in the
doorway - waves at them.
One feels that they
are very dear to her.

MOVING CAMERA -
GARDEN PATH - EXT:
HOUSE.

Ollie and Stan hurry
along path. Suddenly:

STAN: (Stopping)
Wait a minute!

OLLIE: NOW what's the matter?

STAN: I forgot my Pee-Wee stick!
(He dashes out of
scene towards house)

Ollie does a slow burn.
At that moment he
hears:

SOUND: (Off-scene)
Silvery tinkle of sheep-
bells.

He looks off in
the direction of the
sound, sees somebody,
beams and waves at -

OLLIE: (Shouts - waves)
Bo - pe-eee-ep!

A-16

MEDIUM CLOSE - GATE
IN BACK OF GARDEN.

(From Ollie's angle
and shooting over
the TOE of the SHOE)

With her flock of sheep,
LITTLE BO-PEEP is pass-
ing through the gate.
She wears a shepherdess
costume and carries a
crook. There are not
more than half-a-dozen
sheep and a black ram
dominates the flock.
The others are white
and spotless - a silver
bell attached to a large
silk bow about their
necks.

SOUND: Silvery tinkle of sheep-
bells.

OLLIE'S (Calling into scene)
VOICE: Little Bo - - pe-EEP!

She turns, flashes a
friendly smile and
blows him a big kiss.

MOVING CAMERA - OLLIE.

He continues to wave - the tempo suggesting that Bo-Peep is moving away. He turns as Stan hastens in with a short stick.

SOUND: Bells fade out.

OLLIE: (Utter disgust)
Your Pee-Wee stick . . .

Stan lays another small stick (about 3 inches long and tapered off at the ends) on the ground - strikes it sharply with the longer stick and, as it flips up into the air, socks it for a loop.

Ollie feigns utter disinterest - but in reality, he is deeply intrigued.

(NOTE: This is the plant of the PEE-WEE STICK ROUTINE)

The Pee-Wee Stick routine brings them to the entrance to the TOY FACTORY and, as they enter:

A-18

CLOSE - INT: OF
FACTORY. ON DOOR.

On the heavy, ancient door - faded lettering:

SOUND: Incidental music: IN THE
TOYMAKER'S WORKSHOP.

WORK SHOP
No. 3.

Stan and Ollie enter and push through door into shop. Under a quaint, beamed ceiling we see work-benches, unfinished toys, glue-pots, paint-pots and some huge wooden crates.

Stan and Ollie hurry in.

(NOTE: A comedy routine here now in preparation)

MEDIUM - NEAR HOUSE
OF SHOE. SHEEP TRACK.

A rural, pastoral setting. Sheep-track winding through flowering shrubs. In the near foreground we get a suggestion of a man, partially concealed in a clump of bushes. A moment, and he comes more clearly into view as he peers anxiously down the track in the direction of THE SHOE.

BARNABY, save for a dirty-white lace jabot around his neck, is clad in black from head to foot. His costume and characterization is more or less a replica of CRIBBS in THE DRUNK-ARD. He carries a small bouquet of flowers and an enormous, Gryphon-headed umbrella.

(NOTE: Barnaby is a ripe and fruity relic of the days when heavies were heavies)

Suddenly he stiffens as he hears:

SOUND: Tinkle of sheep-bells - approaching.

A faint, leering smile plays around his thin lips. He steps back hastily as Bo-Peep and her little flock round a bend in the background.

SOUND: BELLS - nearer and nearer.

A-20

CLOSE - TRACK.

(Another angle)

As Bo-Peep enters with her flock, Barnaby materializes from the bushes and approaches her. He stops, pats one of the sheep on the head with a friendly gesture.

SOUND: Bells.

SHEEP: (Derisively)
Ba-a-a!

Barnaby lifts his hat with a flourish. The girl tries to hide her alarm and the sheep wander on down the track.

A-21

CLOSE SHOT - TWO.

Barnaby is an oily sweep if ever there was one.

Bo-Peep is uneasy. The man looks her over with secret delight. Then:

BARNABY: (Ingratiatingly)
Good-morning, my pretty little butterfly!

BO-PEEP: (Uneasily)
Good-morning, Mr. Barnaby!

BARNABY: (A thin leer)
My! My! What a lovely picture of youthful innocence.

BO-PEEP: (Hurriedly)
If it's my mother you desire to see, sir . . . she's -

BARNABY: (Moves closer)
Nay, child - it is your own sweet self! See - I bring you a little bouquet - a fragrant token of my deep devotion . . .
(A spidery gesture)
And in the heart of it - a blushing rose to match the beauty of your cheeks.

BO-PEEP: (As he thrusts the bouquet into her unwilling hand)
Thank you, Mr. Barnaby . . .
(Starts to turn away)
And now I'll have to leave you, sir. My sheep are -

He checks her gently with a claw-like hand.

BARNABY: (Suave and oily as a
Greek waiter)
But that is not all, my
pretty little butterfly!

A-22

SEMI-CLOSEUP - TWO.

Bo-Peep dreads what
she feels is coming.

Bo-Peep withdraws her
hand - shrinks away.

BARNABY: No indeed . . . I have
long admired you - gazed
with wonder on your sweet
and maidenly virtue -
marvelled at your tender
loveliness!
(He pauses - takes her
hand in his)
In short - I am asking you
to become my wife.

BO-PEEP: (Falters)
I - I'm sorry, Mr. Barnaby
- and indeed I hope you
won't think me ungrate-
ful - but -

BARNABY: (Significantly)
I am a very rich man, my
dear . . .
(He tries to put an
arm about her)

BO-PEEP: (Cries out - alarmed)
No - no . . .

BARNABY: (His true colors begin
to show through)
Think carefully, child . . .

Bo-Peep meets his
baleful eye and what
she sees disturbs her.

BO-PEEP: Oh, please go away,
Mr. Barnaby . . .

A-23

CLOSE - WIDER ANGLE.

The sheep are trailing
out of the scene now.

BARNABY: (A definite threat)
I fear you may live to
regret it! Come, child -
lest I resort to other
means -
(Grimly)
And that would be an
ugly way to win a pretty
wife!

Suddenly Bo-Peep's alarm is washed out in anger and resentment.

BO-PEEP: (Explodes)
I wouldn't marry you if you were young - which you can't be . . . or honest - which you never were . . . or if you were about to die to-morrow - which is too much to hope for!

Barnaby sheds the last vestige of his oily veneer. He shakes his umbrella savagely in the girl's face.

BARNABY: (Fairly hisses)
We shall meet again, my pretty little buttercup - and then you'll sing to a different tune!

BLACK
SHEEP: (Suddenly)
BA-AAA!

Barnaby strikes at the animal savagely with his umbrella.

BARNABY: (To sheep)
Bah!

He prances out of the scene like an infuriated spider.

A-24

CLOSEUP - BO-PEEP.

Although she is not sobbing - tears gleam in her eyes. She is hurt and confused at the ugly side of life that has been thrust upon her. Mechanically, she turns towards her sheep and suddenly realizes that they are missing. She looks round wildly and sees:

SOUND: Sheep-bells fading in the distance.

SOUND: Softly at first, but gradually swelling in volume we hear the refrain of THE BO-PEEP NUMBER.

A-25

LONG SHOT - TRACK.

The little flock are scampering around a bend in the extreme background.

SOUND: Sheep-bells fade out.
Refrain of BO-PEEP NUMBER.

CLOSE - BO-PEEP.

With a startled cry,
she dashes out in
pursuit of the sheep.

SOUND: Refrain of BO-PEEP
NUMBER.

DISSOLVE TO:

A-27

MOVING CAMERA - TREES.

Bo-Peep running and
calling frantically:

SOUND: Refrain of BO-PEEP
NUMBER. It carries thru'
the DISSOLVES.

BO-PEEP: (Frantic)
Snow-ball! . . .
Flee - CIE!

As she runs:

DISSOLVE TO:

A-28

MOVING CAMERA - LANE
BACK OF HOUSES.

Bo-Peep running -
searching - breathless:

BO-PEEP: (Calling)
Curly . . . WOOLIE!
. . . BA-BA!

DISSOLVE TO:

A-29

MEDIUM CLOSE - RURAL
SETTING NEAR POND.

Completely exhausted,
Bo-Peep enters. She
sinks down hopelessly
onto a rustic bench -
leans along the rail
and abruptly bursts
into tears. All alone,
thus, she is a pathetic
little figure of woe.
A moment and -

SOUND: Refrain of THE LITTLE
BO-PEEP NUMBER.

THE CAMERA DRAWS BACK
TO A WIDER ANGLE. TOM-
TOM enters hurriedly:

Tom-Tom is a very pre-
sentable young man and,
charmingly enough, lets
the world know that he's
a very remarkable fellow.

TOM-TOM: (Commence the BO-PEEP
NUMBER. Sings:)
What is the matter little
Bo-Peep?

Bo-Peep looks up thru'
her tears. We feel in-
stantly that these two
are in love.

BO-PEEP: (Sings unhappily)
I have been careless and
lost my sheep!

At that moment, JACK
& JILL enter with an
empty bucket between
them.

TOM-TOM: (Singing - to Jack & Jill)
Say - have you seen them
Jack and Jill
During your journey up
the hill?

During the action,
by twos and threes,
several well known
characters from the
Mother Goose Nursery
Rhymes enter and
form an anxious group
about Tom-Tom and
Bo-Peep.

JACK & (Singing)
JILL: They're not on the hill-
top nor in the wood!

Red Riding Hood enters.
She carries a large
basket. Tom-Tom
turns to her:

TOM-TOM: (To Red Riding Hood)
Did you meet up with them
Red Riding Hood?

Little Red Riding
Hood shakes her head
and they all exchange
worried glances as:

A-30

CLOSE - TOM-TOM &
BO-PEEP.

Tom-Tom drops on one
knee beside the weep-
ing girl - slips an
arm tenderly about
her. He comforts her
with:

TOM-TOM: Don't cry, Bo-Peep don't
cry,
To find your sheep we'll
try.
We'll seek them far, we'll
seek them wide,
We'll seek them low and
High!

Bo-Peep looks up at him gratefully. He draws her to her feet as:

A-31

GROUP - AT BENCH.

They comfort Bo-Peep:

GROUP: (Ensemble)
Don't cry, Bo-Peep don't cry . . .
Etc. Etc.

Mother Goose enters at this point.

BO-PEEP: (To Mother Goose)
Oh Mother Goose -
(Indicates Miss Muffet who has her bowl of curds and whey)
- and Miss Muffet, too,
Have my stray lambkins been seen by you?

MOTHER GOOSE: (Singing)
Better ask Curly Locks fresh from the fair!
She or Boy Blue may have Seen them there!

Bo-Peep turns helplessly towards BOY BLUE who, with his horn, has joined the crowd. He shakes his head:

BOY BLUE: (Singing)
Where they are hiding Tom Tucker may know,
Simon Peter or Bobby Shaftoe!

Tears spring again to Bo-Peep's eyes. Her many friends try to comfort her with:

CHORUS: Never mind Bo-Peep, we will find your sheep . . .
Etc. Etc.

A-32

CLOSE - BO-PEEP - TOM-TOM.

He raises her chin, forcing her to look up at him.

TOM-TOM: (Trying to make her smile)
Give a smile, Bo-Peep,
For a while your sheep
May cruise in pastures new,
Never mind, Bo-Peep
We will find your sheep,
And bring them home to you!

As he sings, THE
CAMERA DRAWS BACK
to WIDER ANGLE and
a large black sheep
enters.

Bo-Peep turns angrily
on the sheep.

SHEEP: (As Tom-Tom finishes)
Baa! Baa! Baa!

BO-PEEP: (Pointing at sheep)
It was the black sheep
that Led them astray!

SHEEP: (Derisively)
Baa! Baa! Baa!

BO-PEEP: (Furiously)
For this the rascal
Shall certainly pay.
Led them away by the tales
He told.
Far from their meadow and
Far from their home!

A-33

CLOSEUP - SHEEP.

Dub in a sound track
carrying a note of
derisive laughter:

SHEEP: Baa! Baa! Baa!
BAA! BAA! BAA!

A-34

MEDIUM SHOT - GROUP.

A smashing ensemble:

TOM-TOM:) Never mind, Bo-Peep
) We will find your sheep...
CROWD:) Etc. Etc.

As the number reaches
its conclusion, the
crowd scatter in search
of the missing sheep.
Tom-Tom and Bo-Peep are
left alone. For a
moment they stare after
their friends.

A-35

CLOSE - TOM-TOM -
BO-PEEP.

As they look off.

SOUND: Refrain of Bo-Peep
Number dies away.

Bo-Peep turns to Tom-
Tom. She is worried
and earnest:

Tom-Tom draws the girl down beside him on the bench.

BO-PEEP: Oh, Tom-Tom - I don't know what mother would do if they are really lost . . .
(Clasps and unclasps her hands nervously)
Our sheep and the little house are all we've got left!

TOM-TOM: (Reassures her)
Don't worry - they'll be found! You've lost them before - haven't you?
(She nods)
As a matter of fact - last month you lost them five times.

BO-PEEP: Oh, I couldn't have!

TOM-TOM: Yes you did - and four times the month before that . . .
(Solemnly)
You see - you're getting worse.

BO-PEEP: (Indignantly)
Stop making fun of me!

TOM-TOM: I'm not - really I'm not. I'm just trying to prove that you need somebody to help you look after the darn things.

Bo-Peep looks at him quizzically. She knows what he is driving at but determines to lead him on.

BO-PEEP: Who, for instance?

TOM-TOM: (Gravely)
Ah - that's the point! He'd have to be a most unusual sort of person . . .
Energetic, resourceful, and with any amount of patience!
(As Bo-Peep's eyes open wide)
A nice personality, too - there's other things besides sheep, you know!
(Boldly takes her hand)
A fellow sort of - well - like ME.

BO-PEEP: (Pretends not to understand)
Tom-Tom - what on earth are you talking about?

He puts his arms
about her and draws
her close.

They look at each
other and quite
suddenly he kisses
her on the lips.

He draws her into
his arms -

TOM-TOM: (She tries to avoid his
eyes but he makes her
look up at him)
If you don't say 'YES' -
I may have to tell you . . .

BO-PEEP: (Breathlessly)
Tom - I actually think
we're getting engaged . .!

TOM-TOM: Nice?

BO-PEEP: It makes me feel all
wobbly -
(She presses her hand
over her heart)
- here . . .

TOM-TOM: (Laughs)
You'll soon get used to it!

A-36

CLOSEUP - TWO.

Tom-Tom kisses her
again. Not a passion-
ate kiss - just two
grand kids very much
in love. As she
clings to him -

They part hurriedly
and look around with
growing embarrass-
ment as -

THE CAMERA DRAWS BACK
TO WIDER ANGLE to dis-
close the missing sheep,
the characters previously
established (who have
obviously found them)
and a crowd of villagers.

In the foreground we see
THE THREE LITTLE PIGS.
They resemble the Disney
Cartoon.

There is a moment's
embarrassing silence.
Suddenly, Tom-Tom swings
Bo-Peep up onto the bench.
Jumps up beside her and
slips his left arm about
her.

SOUND: (Off-stage - a flock
of sheep in unison)
Baa! Baa! BAA!

CLOSE - TOM-TOM
AND BO-PEEP.

He makes a sweeping
gesture with his
right arm.

TOM-TOM: (For all to hear)
My good friends . . .
citizens of Toyland . . .
I want you all to meet -
(He looks down at
Bo-Peep)
the future Mrs. Piper!

SOUND: (Off-stage)
A frantic burst of
cheering!

A-38

LONG SHOT - GROUP.

The crowd surges for-
ward about Tom-Tom
and Bo-Peep who stand
high above them on
the bench.

SOUND: Incidental music:
Victor Herbert's COUNTRY
DANCE fades into scene.

CROWD: Cheers! Ad lib congrat-
ulations!

SHEEP: Prolonged Baa! Baa! BAA!

One gathers that the
young couple are pop-
ular members of the
community.

A-39

MEDIUM SHOT - INT:
FACTORY - WORKSHOP.

A brief routine here
to establish Stan and
Ollie at their work.

SOUND: Cheering and music very
faintly heard.

At the conclusion of
the routine:

SOUND: Sleigh bells heard thru'
open window.

STAN: (Listening)
Santa Claus . . .

OLLIE: (Busy at his work)
Yeah - he'll be wanting to
check on those new wooden
soldiers he ordered!
(Sharply)
And take that silly look
off your face - remember,
you're not an apprentice
any more!

Suddenly they both
look up and see:

CLOSE - AT DOOR.

It opens to admit THE
TOYMAKER AND SANTA
CLAUS.

The Toymaker is a
kindly little old man
in baggy breeches.
He peers out at the
world thru' old-
fashioned, square-rimmed
spectacles.

SANTA is a fat, jovial
old fellow and carries
a carriage-whip. One
sees that he and the
Toymaker are fast friends.

SANTA:

(As they enter)
Business is picking up,
my boy! What with the
depression being over and
people going in for such
large families . . .
quintuplets, sextuplets
and heaven knows what
else!

(He chuckles)

TOY-
MAKER:

Yes - I saw the other day
where a woman had oct -
octi . . .

(Has difficulty with
the word)

Well, anyway, she had
four pairs of twins -
all at once!

(They both laugh)

CAMERA PANS THEM into
Stan & Ollie who look
up respectfully. Ollie
favoring Santa with a
polite little bow.

TOY-
MAKER:

(To Boys)
Where's that new order
of wooden soldiers?

OLLIE:

In the warehouse, Mr.
Toymaker.

TOY-
MAKER:

Got a sample here?

OLLIE:

Yes, sir!

TOY-
MAKER:

Get it, will you boys?

The two boys exit
hastily -

CLOSE - TOYMAKER.
SANTA CLAUS.

The Toymaker turns
 to Santa enthusias-
 tically:

TOY-
 MAKER:

I think you're going to
 like the way we worked
 out your idea - they're
 certainly a novelty!

SANTA:

Got to keep up with the
 times, my boy! These
 modern kids are getting
 so they -

He breaks off
 abruptly, his eyes
 popping as he sees:

MEDIUM SHOT -
WORKSHOP.

(Cutting in a door to
 another workshop)

SOUND:

Loud hammering heard thru'
 open door giving the im-
 pression of feverish
 activity.

Santa and the Toymaker
 in foreground. The two
 boys enter trundling a
 low, flat truck similar
 to those used in ware-
 houses. On it stands the
 rigid figure of a six-
foot wooden soldier.

SOUND:

Hammering fades as
 door closes.

Bringing the truck to
 a halt before Santa and
 the Toymaker, the two
 boys stand back beaming
 with pride.

SANTA:

(Gasping for air he
 points at the soldier)
 W-what's THAT . . . ?

TOY-
 MAKER:

A sample of the soldiers
 you ordered! What's wrong?

SANTA:

(Almost fainting)
 WHAT'S WRONG? . . . Good
 heavens, man - the size
 of them . . . !!

TOY-
 MAKER:

(Sensing something wrong)
 That's what you ordered . .
 six foot mechanical
 soldiers - a hundred of
 them!
 (To Stan)
 Isn't that correct? YOU
 took the order . . .

Stan gives him a bewildered look - scratches his head as Ollie shoots him a suspicious look.

SANTA:

(Choking)
One hundred at six feet . .
(He makes an inarticulate noise in his throat and then blows up)
I ordered - SIX HUNDRED AT ONE FOOT!
(He stabs an accusing finger under Stan's nose)
Did I - or didn't I?
(As Stan reacts nervously)
Where's a copy of my order?

Stan scrabbles thru' his pockets - pulling out a jumbled assortment of odds and ends - finally smooths out a soiled order form. Mumbles to himself as he reads it. Santa snatches it out of his hand, reads it, hurls it on the floor.

STAN:

(Apologetically)
Mr. Santa Claus - I certainly thought you said, 'One hundred at six feet' . . .
(The Toymaker and Santa take this big. Stan rambles on:)
One hundred at six feet . .
Six hundred at one foot . .
(Scratches his head - picks up a bit of chalk and starts to figure on the bench)
It all works out the same . . . if you take a hundred at six or six at a hundred or fifty at twelve or -

Ollie slaps the chalk out of his hand.

STAN:

(Defiantly)
Well - anyway - if you wind 'em up they work and anyway -

Ollie shoves him violently away -

A-43

SEMI-CLOSEUP - THREE.

Stan is not in scene - Ollie slightly back of Santa and the Toymaker.

SANTA: (Calmer now - to Toymaker:)
I couldn't take delivery of those things! What could I do with them - they're too big . . . I couldn't -

He breaks off abruptly and all three turn towards the sound of:

SOUND: As of a gigantic alarm clock being wound up.

A-44

MEDIUM SHOT - GROUP.

Stan is winding up the soldier with a large key. The way he does it gets over it is being over-wound.

SOUND: As above.

With a startled exclamation, Ollie jumps forward to stop him, but it is too late. With mechanical rigidity the robot steps off the truck and moves forward.

SOUND: The mechanical 'Click-clackity-click' of robot moving.

STAN: (Triumphantly)
See, Mr. Santa Claus - it works!

The robot moves forward towards Santa who backs hurriedly:

SANTA: (A note of alarm)
Hi - stop it! Stop it!

Ollie tries to check the robot's advance but a stiff, wooden arm clips him under the chin and he collapses over a bench. The tempo of the robot increases and we develop an ad lib routine to demonstrate the power and ruthless implacability of the robot.

SOUND: Splintering of wood-work - the yelps and shouts of the victims and the menacing 'Clickity-clack' of the robot.

Benches are overturned, tools, glue-pots and toys scattered, shelves torn down and Santa, the two boys and the Toymaker chased ignominiously around the shop at the point of the robot's bayonet.

As the routine hits a climax the robot begins to slow down.

SOUND: Peculiar 'whirring' sound of mechanism running down.

A moment and we:

DISSOLVE TO:

A-45

CLOSE - OLLIE & STAN.
THE TOYMAKER.

Santa has gone.

The two boys are discovered in the debris of the shop. There is a battered drum about Ollie's neck. The Toy-maker surveys them more in pity than anger:

TOY-MAKER: (Sadly)
I'd hoped for better things of you boys - really I had.

STAN: (Almost crying)
I - I suppose we're fired?

TOY-MAKER: (No anger - kindly)
No, Dum - I'm not going to fire you . . .
(Both boys brighten up)
but I am afraid I shall be forced to withhold the bonus I promised you - it will just about cover the damage.
(Their faces drop)
So if that's agreeable . . .

The two boys nod gloomily. He lingers a moment -

TOY-MAKER: (Sincerely sorry for them)
I'm sorry, boys . . .

They stare at him miserably as he exits. Ollie turns on Stan:

OLLIE: Here's another fine mess you've got us into!
(Frantic gesture)
Now - how are we going to pay Mrs. Peep?

With a savage gesture, Ollie rips the drum off his neck and hurls it on the floor. Stan gives him a dumb, helpless look.

OLLIE: (Bitter scorn)
One hundred soldiers SIX
FOOT TALL . . !! U-U-Umh!

STAN: (Surveying the now
helpless robot)
Well anyhow - it worked!

OLLIE: (Throws his arms upwards)
It WORKED! . . .

He grabs up a hammer
and brings it down on
Stan's head. As Stan
reacts painfully -

SOUND: 'BONG!' of hammer.

A-46

CLOSE - INT: SHOE.

Bo-Peep bursts into the
room, sends her hat spin-
ning into a chair and
starts forward obviously
looking for somebody.

BO-PEEP: (Calling excitedly)
Mother . . . MOTHER . . .

CAMERA PANS WITH HER
as she rounds the
angle of the heel to
discover THE WIDOW,
her mother, rolling
pastry on the smaller
table near the fire.

BO-PEEP: (Ecstatically as she
sees her)
Oh, mother . . .

A-47

CLOSE SHOT - WIDOW
& BO-PEEP.

(Another angle)

Bo-Peep literally
hurls herself upon
the widow: hugs her
violently and smothers
her with quick,
pecking kisses.

BO-PEEP: (Breathlessly)
. . .everybody in Toy-
land's coming and there
ought to be six brides-
maids and two little girls
to scatter flowers and Oh
it's going to be the most
marvelous wedding you
ever saw and -

WIDOW: (A bit dazed)
Wedding? What wedding?
Whose wedding?

BO-PEEP: (Takes a deep breath
and lets it go:)
Tom-Tom's and mine and oh
I love him so and he said
for me to tell you that
he'd be over himself to
ask you if it'll be all
right and we're going to
live in the little house
his father left him
although I don't like the
drapes I can put up new
ones that'll look per-
fectly adorable and he'll
never let me lose my
sheep again and maybe
Ollie would give me away
and Stan could be best
man . . . and . . .
(Quite suddenly she
starts to cry - great
tears running down
her face.

The widow, whose eyes
have been popping wide,
is moved with concern.

WIDOW: Why, child . . . what are
you crying for?

A-48

CLOSEUP - BO-PEEP.

Looks up through her
tears through which,
however, there is a
note of ecstasy.

BO-PEEP: (Weeping loudly)
B-b-because I'm so-o-o
h-h-happy . . .

A-49

CLOSE - WIDOW
& BO-PEEP.

The widow slips an
arm about her and
pulls her close -
starts to dab away
the tears with the
corner of her apron.

WIDOW: (Smiling tenderly)
Well - that's a fine way
to show it, I must say!

As tho' swept by a
sudden wave of fear,
Bo-Peep clings to
her mother.

BO-PEEP: (Suddenly tense)
 Oh, I'm so happy that I'm
 afraid! Promise me that
 nothing will ever happen
 to spoil it . . .
 (Almost pleading)
 It won't ever - will it,
 mums? Oh, mums - promise
 me that it won't!

WIDOW: (Soothes her)
 Now, now, child . . .
 (Pets her a moment -
 then:)
 Look at your nose - it's
all red! Whatever'd Tom-
 Tom say if he saw you now?

Bo-Peep gives her
 a whimsical little
 smile.

A-50

MEDIUM FULL - EXT:
BARNABY'S HOUSE.

A crooked, sombre
 building with
 heavy, overhanging
 eaves. Its windows
 are dim with the
 accumulated dust of
 generations so that
 they give one the
 feeling of blind,
 peering eyes - one
 of them has been
 broken and mended
 untidily with old
 newspapers. A black-
 ened, dilapidated
 picket-fence surrounds
 the weed-tangled
 garden in which the
 trees - leafless,
 shrivelled and twisted
 - are like the horrid
 creatures of a child's
 nightmare . . .

CAMERA ZOOMS up onto
 the entrance of house
 - a deeply recessed
 porch, stained and
 blackened with age.
 Looming up on the heavy
 oaken door we see a
 huge knocker fashioned
 in the semblance of a
 BOOGIE'S HEAD.

SOUND: Faintly at first but
 swelling in volume we
 hear incidental music.

(NOTE: Would suggest
 either Herbert's 'HANG
 MARCH' or MELODRAMATIC
MUSIC from Toyland score.)

A gigantic black cat,
back arched, spits
venomously on the
threshold.

The great door opens
noiselessly to reveal
BARNABY. He pauses a
moment, a leering grin
twists his face and
he starts forward -
the door closing noise-
lessly behind him . . .

CAMERA FOLLOWS HIM out
onto the street. His
walk is a peculiar
sort of spidery prance
and, as his head pivots
from side to side on
his long neck, one
thinks of a snake
about to strike.

SOUND: Incidental music
 swelling in volume.

As he progresses down
the street, doors and
windows close violently
- peering, furtive faces
watch him back of
partially closed shut-
ters. And this obvious
fear and hatred seems
to please him for he
smiles horribly.

CAMERA FOLLOWS HIM
past knot of people on
street corner, who
scatter at his
approach.

A small child plays in
an open doorway. As
he passes, a frantic
wide-eyed mother snatches
the child inside and
bangs the door.

CAMERA FOLLOWS him to
the garden-gate of
The House of The Shoe.
A small knot of citizens
watch him in sullen
silence as he proceeds
up garden-path to the
house. Suddenly:

SOUND: A man 'hisses' . . .
 others follow . . . it be-
 comes a storm of hate.

Barnaby stops, turns slowly and faces them.

SOUND: The 'hissing' fades and dies.

By twos and threes the crowd melts away under his baleful stare. Barnaby chuckles - turns to the door.

A-51

MEDIUM - INT: HOUSE.

In great spirits, Bo-Peep and her mother are setting the dinner-table. The door back of them opens noiselessly and Barnaby slithers into the room.

BARNABY: (Suave and oily as ever)
A good-day to you, madam!

The two women turn as if shot. A sudden premonition of evil chills the girl's heart. She shrinks back.

BARNABY: (Leers at her)
And a good-day to you,
my child - a very good
day indeed!

The widow moves forward and confronts him angrily.

WIDOW: Whenever you enter my
house, Mr. Barnaby, I'll
trouble you to knock!

Barnaby sets his hat on the table - he has a curious possessive attitude.

BARNABY: (A thin smile)
Your house, my good woman -
did you say 'YOUR HOUSE'?

Bo-Peep's eyes widen with alarm. The widow controls herself with a great effort.

A-52

CLOSE SHOT - WIDOW.
BARNABY.

Confident in her approaching escape from the man's power, the widow faces him defiantly.

WIDOW: Yes, MINE - all save the mortgage which you hold and which -

BARNABY: A-a-ah . . . the mortgage!
 (Chuckles grimly)
 A mere trifle of course - but still a mortgage and an instrument of Law . . .
 (He whips a legal document out of his tail-pocket and taps it with his fore-finger)
 Now due and payable -

WIDOW: (Scornfully)
 Don't worry - you'll get your wretched money and glad we'll be to see the last of you!

This is a shock to Barnaby. He conceals it hypocritically.

BARNABY: Indeed, madam - you mis-judge me! Nothing makes me happier than to feel -

WIDOW: (Hotly)
 That's not the truth! Nothing would have made you happier had I failed to have the money - but thank Heaven, I have!

BARNABY: (Anger shows through)
 Then supposing we get down to business?

A-53

MEDIUM CLOSE - THREE

Bo-Peep flashes Barnaby a scornful, triumphant glance.

Barnaby perks up - perhaps there is a slip up after all.

At that moment the door opens and the two boys enter. Ollie looks uneasily at the widow.

WIDOW: In just a few moments I'll have the money and -

BARNABY: (Eye-brows flip up)
 A-a-ah . . . in just a few moments - well - well -

WIDOW: (A glad cry)
 Ah - here they are now!
 (Crosses to the boys.
 Triumphantly:)
 You've just come in time,
 my dears!
 (Points at Barnaby)
 This wretched Barnaby
 seems to think we haven't
 got the money to pay off
 his old mortgage . . .
 (Laughs jubilantly)
 But we have - haven't we,
 boys!

A-54

CLOSE - THREE.

Ollie squirms miser-
 ably. Stan looks be-
 wildered. The widow
 begins to sense some-
 thing wrong.

OLLIE: (Turns helplessly to
 Stan)
 Tell Mrs. Peep what
 happened, Stanley.

STAN: (Blankly)
 What happened, Ollie?

OLLIE: About the bonus . . .
 (Impatiently)
 about the money the Toy-
 maker was going to give us.

STAN: Well - what about it?

OLLIE: (Beside himself)
 Tell her we can't give her
 the money like we promised
 to!

The widow seems
 stunned. Barnaby's
 face lights up with
 fiendish delight.

WIDOW: (Agonised cry)
 But Stan . . . Ollie . . .

OLLIE: (Nearly in tears)
 I know, my dear Mrs. Peep,
 I know . . . But I have
 to confess that -

STAN: The Toymaker took our bonus
 away on account of all the
 damage the wooden soldier
 did . . . so we haven't . . .
 (His voice trails off -
 he's almost in tears,
 too. Suddenly stops)
 But it worked, anyway!

Ollie reacts, then
nods sorrowfully.
The widow stares
helplessly. This is
pie for Barnaby - he
rubs his hands, gloats
over the widow's
predicament.

BARNABY: Then, I take it, you
cannot meet your lawful
obligations?
(The Widow gives him an
anguished look. He
picks up his hat)
In which case, Madam, I
shall bid you good-day.
The foreclosure papers
will be served in due
course!

WIDOW: (Clutches his arm
desperately)
Mr. Barnaby . . . not for
my sake - I'm an old
woman and it doesn't
matter - but for all my
children's sake - my
daughter there -
(She indicates Bo-Peep
who crosses and slips
an arm about her mother)
for her sake and theirs -
give me time - just a
little time . . .
(Tears choke her)

Barnaby eyes
Bo-Peep specu-
latively.

BARNABY: (Moves close to her)
Come, child . . . this
morning I asked you to
be my wife . . .
(The girl eyes him like
a trapped bird)
Consider it carefully . . .
(He taps the mortgage
with a skinny finger)
And THIS shall be your
wedding-present!

The widow and the
two boys react to
the situation. Bo-
Peep says nothing.
She seems utterly
stricken. Abruptly
the widow goes to
the door and hurls
it open:

WIDOW: (Restrained anger)
If my poor husband were
alive - he'd throw you
out onto the street . . .

OLLIE: (Gallantly)
You can count on me,
Madam . . .
(He favors the widow
with a little smile)

STAN: But you aren't her husband!

Ollie gives Stan a dirty look. Barnaby turns to the widow.

BARNABY: (A cold threat)
Madam - you will be hearing from me!

He starts to thrust the mortgage back into his tail pocket.

A-55

SEMI-CLOSEUP - BOYS.

Stan sees this - nudges Ollie - points at:

A-56

INSERT - POCKET.

Barnaby thrusting papers into his pocket.

A-57

CLOSE - TWO BOYS.

Stan makes a pantomimic gesture of picking Barnaby's pocket. Ollie gets the idea - nods. Stan starts forward but Ollie checks him.

OLLIE: (Whisper)
Wait - you'd only make a mess of it!

Ollie moves forward.

A-58

CLOSE - NEAR DOOR.

As Barnaby, on his way out, passes the two boys, Ollie slips his hand into Barnaby's tail-pocket.

SOUND: Loud 'Snap!'

OLLIE: (A yelp of pain)

He jerks his hand out
with a rat-trap caught
on his fingers. As
he reacts:

BARNABY: (Derisively)
Ha! Ha! Ha!
(Shakes a finger under
Ollie's nose)
Big bait catches big rats!

Ollie does a delayed
take on this -
Barnaby exits, closing
the door noiselessly
behind him.

STAN: (Pointing at Ollie)
He means you . . .

As Ollie does a slow
burn:

OLLIE: (Mumbles savagely)
One hundred wooden soldiers!

A-59

MOVING CAMERA -
GROUP.

The widow is com-
forting the unhappy
Bo-Peep.

BO-PEEP: (Sobbing)
Oh, mother - what shall
I do? If only he didn't
have that mortgage . . .

STAN: (Suddenly)
That gives me an idea!

OLLIE: Better give it me, then -
you wouldn't know what
to do with it if you
had it!

CAMERA MOVES UP on
the two boys as Stan
commences to whisper
mysteriously into
Ollie's ear. As
Ollie's eyes pop wide -

FADE OUT.

END OF SEQUENCE "A".

FADE IN:-

B-1

CLOSEUP - (NIGHT)
TOWN CRIER.

He is making his rounds
on the deserted streets
of Toyland.

TOWN Twelve o'clock and
CRIER: A-A-AALL'S WELL!

CAMERA PULLS BACK
QUICKLY to an extremely
long shot of the street.
The moon is waning and
the buildings throw
long, black shadows
over the deserted
streets; the street
lights are yellow
splashes in the deeper
shadows.

The Town Crier is dis-
appearing over the
foreground, when we see
coming in the background
the small figure of Stan.
He is trundling a hand-
truck. On the truck is
a large wooden crate.

DISSOLVE TO:

B-2

MOVING CAMERA -
CLOSE ON CRATE.

It is all tricked up
with broad silk ribbons
like a Christmas gift
and on it STENCILLING
to the effect:

DO NOT OPEN
UNTIL CHRISTMAS.

CAMERA DRAWS BACK to
discover Stan pushing
the truck - he is nervous
and tense. He comes to
a corner - halts and
peers round at:

B-3

MEDIUM - BARNABY'S
HOUSE.

Ominous and sinister
in the moon-light. It
is in complete darkness.

B-4

CLOSE SHOT - STAN.

The sight of the house makes him a bit jittery. He taps on the crate.

B-5

INTERIOR - CRATE.

To show Ollie in a most uncomfortable position.

OLLIE: (Sharp whisper)
Come in . . .
(Checks hastily)
Well - what is it?

B-6

CLOSE SHOT - STAN.

He leans towards a knot-hole in crate.

STAN: (Nervous whisper)
We're here, Ollie!

OLLIE'S VOICE: All right - remember what I told you - and be very careful!

Stan scratches his head dubiously and starts out with the truck.

DISSOLVE TO:

B-7

CLOSE - FRONT-DOOR OF BARNABY'S HOUSE.

Stan enters with the truck, stops and looks apprehensively at the door. Takes it big, as the enormous black cat (previously established) slithers hissing between his legs. He hesitates, reaches for the knocker and takes it big as he sees the horrible head of a BOOGIE after which the knocker is fashioned. Finally summoning his courage, he raises the heavy knocker and lets it fall.

SOUND: The knocker echoes and reverberates thru' the house eerily.

A moment, and Stan
jumps a foot as he
hears -

SOUND: (Above)
Window slams open.

He looks up nervously
at -

B-8

CLOSE - UPPER WINDOW.

Night-capped, wearing
a flannel night-gown
and holding aloft a
candle, Barnaby peers
down.

BARNABY: (Harshly)
Who is it?

B-9

MEDIUM SHOT -
ENTRANCE.

To hold Stan and
Barnaby with a
suggestion of the
crate.

STAN: It's me . . . Stanley
Aum.

Barnaby's face nar-
rows with suspicion.

BARNABY: What do you want - at
this hour of the night?

STAN: (Not very sure of
himself)
Mr. Barnaby . . . we're
sorry for what happened
this morning . . . we want
to be friends -
(Indicates crate)
and I've brought you a
Christmas present.

BARNABY: Christmas present . . .
in JULY?

STAN: (Naively)
Yes, Mr. Barnaby - we
thought it would be a good
idea to do our shopping
early.
(With a vague gesture
towards crate)
So if you'll open the
door . . .

He looks up expect-
antly.

CLOSEUP - AT WINDOW.

Barnaby looks down
at Stan speculatively.
One sees that his sus-
picions are thoroughly
aroused.

BARNABY: (Makes a decision)
All right - I'll be down
in a minute.

He exits from the
window.

B-11

CLOSE - ENTRANCE.

As Barnaby disappears,
Stan leans over and
whispers into knot-
hole.

STAN: P-s-sst! Ollie! He's
coming down to open the
door . . .

B-12

CLOSE - INT: CRATE.

Twisted unhappily,
Ollie glues his mouth
to the knot-hole.

OLLIE: (Tensely)
As soon as you get me
inside - you leave - see!
Then wait outside until
he goes back to bed and
the light goes out - see!

B-13

CLOSE - EXT: CRATE.

Stan's ear glued to
knot-hole.

OLLIE'S
VOICE: (From inside)
Then count fifteen and
give me the signal . . .
(Stan nods vaguely)
Then I'll get out of the
box and open the door
for you! And we'll get
the mortgage! Got that?

STAN: (Right to the point)
Sure - as soon as you've
put Barnaby out and got
into bed, I count fifteen
and -

SOUND: (A muffled groan from
interior of crate)

B-13 (Cont'd)

At that moment the door swings open to reveal Barnaby - a queer and sinister figure in the flickering candle-light.

BARNABY: (To Stan)
All right - bring it in.

As Stan starts in with crate on the truck -

B-14

MEDIUM - LIVING ROOM
BARNABY'S HOUSE.

A gloomy, shuddery sort of place filled with shadows - shifting, menacing. Under Barnaby's steely eyes, Stan brings in the crate, halts, looks around fearfully. A sudden draft bangs the door shut.

SOUND: Loud 'BANG!' of door.

Stan's hair crinkles - his heart misses a couple of beats. He looks nervously at Barnaby.

B-15

CLOSE - TWO.

There is an awkward pause. Barnaby stares at Stan who squirms under his glance. At last:

STAN: (Weakly)
It mustn't be opened 'til Christmas . . . you see . . . Ollie said you can open it Christmas morning but you can't open it -

BARNABY: (Cuts him short)
I see . . .
(Stares at crate - rubs his chin. Slowly.)
That's very nice of you.

STAN: (Ingratiatingly)
No hard feelings, Mr. Barnaby?

BARNABY: (Cryptically)
No, indeed, my fine young fellow . . . no, indeed!

B-15 (Cont'd)

Something in his
tone causes Stan to
back towards the door.

CAMERA DRAWS BACK
to WIDER ANGLE.

BARNABY: (Looks at crate again)
What's in it?

STAN: Oh - it's a - a big
surprise . . .
(Hastily)
But you mustn't open it
'til -

BARNABY: (Ironically)
I know . . . until
Christmas.
(He chuckles)

STAN: (Backing towards door)
Well . . . good-night,
Mr. Barnaby!

BARNABY: Good-night, --

STAN: Merry Christmas, Mr.
Barnaby!

BARNABY: Merry Christmas!

STAN: (Flustered - unable to
think of anything
else to say)
Good-night!

BARNABY: (Enjoying Stan's
obvious nervousness)
Good-night!

Stan is passing the
crate near door.

STAN: (Completely rattled now)
Good-night, Ollie!

OLLIE'S
VOICE: (From crate)
Good-ni- . . .
(Checks hastily)

Barnaby flashes a
keen glance at crate.
Thoroughly flustered,
Stan backs hurriedly
thru' door and closes
it.

B-16

CLOSE - BARNABY.

Barnaby's eyes travel
from the door to the
crate. For a long
moment he stares at it
speculatively, takes a
snuff-box from the
pocket of his dressing-
gown, inhales a pinch,

B-16 (Cont'd)

and then, slowly and methodically sprinkles a generous allowance through the knot-hole. He waits patiently a moment and then:

SOUND: Muffled sneeze from interior of crate.

He nods, is about to turn away when he sees:

B-17

INSERT - KNOT-HOLE
IN CRATE.

A small tuft of Ollie's hair protrudes like some dark, strange flower.

B-18

CLOSE - BARNABY.

With sadistic delight, Barnaby plucks a hair as one would pluck a petal from a daisy.

B-19

CLOSE - INT: CRATE.

Ollie takes this big - represses a yelp of pain with an effort.

B-20

CLOSE - BARNABY.

Thoroughly enjoying the situation.

BARNABY: (Plucking hairs)
She loves me . . . she
loves me not . . .

B-21

CLOSE - INT: CRATE.

Ollie is suffering, trying to move his head from knot-hole and finding it hard to do.

B-21 (Cont'd)

BARNABY'S (From exterior of crate)
VOICE: She loves me . . . she
loves me not . . .

And Ollie going nuts.

B-22

MOVING CAMERA - EXT:
CRATE.

Barnaby plucks the
last hair viciously.

BARNABY: (With feeling)
A-ah . . . SHE LOVES ME!

SOUND: (A muffled groan from
crate)

Barnaby grins
wickedly, slips an
overcoat over his
night-gown and
starts hurriedly
towards a rear-door.
CAMERA PANS HIM to
the door. He sets
down the candle.

B-23

CLOSE - EXT: HOUSE.

Stan in the fore-
ground - partially
concealed by a
withered tree. He is
watching the lower
window and thru' the
grimy, leaded panes we
see the faint glow of
Barnaby's candle. A
moment, and the candle
is extinguished. Stan
immediately starts to
count - using the
fingers of both hands:

STAN: (Counting audibly)
One - two - three - four -
five . . .
(He gets as far as TEN
and, running out of
fingers, stalls help-
lessly)

He mentally tosses
his work out and
starts all over again.

STAN: One - two - three . . .

B-24

MOVING CAMERA - ON
STREET.

Barnaby hastening
thru' the shadows
like some grotesque
bird of prey. He is
heading in the direct-
ion of the POLICE
STATION.

B-25

SEMI-CLOSEUP - STAN.

He is hard at it -
his brow furrowed with
the concentration.

STAN: (Fingers working)
. . . seven-eight-nine-
ten!
(Stalls again - starts
over)
A - b - c . . .
(Checks hastily)
One - two - three . . .

B-26

CLOSE - CRATE. INT:
BARNABY'S HOUSE.

The room is in dim
shadow - lit only by
a shaft of moon-light.

SOUND: (As of some titanic
struggle within the
crate. A muffled groan)

A moment and:

SOUND: Splintering of wood.

The top of crate
bursts asunder and
the sweating, un-
happy face of Ollie
pops thru' the debris.
With a painful effort
he stretches his
cramped limbs, climbs
out of the crate and
limps over to the
window. Wondering
what has detained Stan,
he peers out at -

B-27

THROUGH WINDOW.

Stan is counting
feverishly. One does
not hear him but his
fingers are going strong.

B-28

CLOSE - INT: HOUSE.

Ollie leans his elbows
on window-sill and
does a slow burn. He
then taps on the
window.

B-29

CLOSE - GARDEN.

(Angle to hold Stan
and Ollie's face
pressed flat against
the dirty window)

Stan is busy as hell.

STAN: . . . one - two - three -

SOUND: Of Ollie tapping on
the window.

Stan does a delayed
take as he sees
Ollie's face pressed
against the window.
Ollie pantomimes for
him to go to the front-
door and as Stan starts
forward -

B-30

MEDIUM CLOSE - DOOR
OF POLICE STATION.

Barnaby and two
policemen burst out
and hurry down the
street.

B-31

MOVING CAMERA - INT:
BARNABY'S HOUSE.

(NOTE: The following
is the basis of a
Laurel & Hardy routine
now in preparation)

The two boys make a
frantic, futile search
for the hidden mort-
gage. Finally -

STAN: P-s-sst! Maybe it's
hidden up the chimney . .

OLLIE: Climb up and see!

Reluctantly, and with
some effort, Stan dis-
appears up the chimney.
Ollie stands by -

B-32

11.

MOVING CAMERA - EXT:
HOUSE.

Barnaby and the two
policemen scurrying
up towards entrance
to the house.

B-33

CLOSE - INT: HOUSE.

Ollie is peering up
the chimney.

STAN'S
VOICE:

(Muffled and jubilant
from chimney)
I've got it, Ollie . . .
I've got it!

OLLIE:

S-s-ssh! Not so loud!
Bring it down!

His little smile of
triumph fades as he
sees -

B-34

CLOSE - AT DOOR.

It bursts open to
admit Barnaby and the
two policemen.

B-35

MEDIUM - INT: ROOM.

With a startled shout,
Ollie tries to
scramble up the chim-
ney - but he is too fat.
The police dash forward,
grab him and jerk him
back into the room.
There is a brief
scuffle and Ollie
stands back - cowed
by their drawn sabres.
Barnaby chuckles
harshly.

B-36

CLOSE - FIREPLACE.

(Angle to hold fire-
place and Ollie. The
police and Barnaby
on opposite side)

Amidst a shower of soot, Stan emerges from the fire-place backwards, fails to see the police and turns to Ollie triumphantly.

STAN: (Holds out mortgage)
Well - I found it! Now we can take it back to the widow and she can tear it up and -
(He turns, sees the police and Barnaby but it doesn't immediately register)
Barnaby can go and -
(He looks again and this time he gets it)

Stan does a big take and steps hastily up to Barnaby.

STAN: (Thrusts mortgage into Barnaby's hand)
Look what I found up the chimney . . .

As he wilts under the stony glare of Barnaby and the two policemen -

DISSOLVE TO:

B-37

CLOSE SHOT - MOVING
CAMERA - STAN & OLLIE.

At the Village Stocks. Stan is bundled up in a long overcoat, buttoned around his ears. The voice of King Cole is heard reading a royal proclamation:

KING'S
VOICE: Whereas Oliver Dee and Stanley Dum have been charged before us with burglary. And whereas they have been found guilty of that most heinous crime . . .

CAMERA PULLS BACK to reveal the entire scene. King Cole reading from a scroll, is in charge of proceedings. He is a fat, jovial old boy in his fifties. He wears a seven-pointed crown at a slight rake and breathes asthmatically.

Clad in his royal purple and ermine he carries his dignity with a flourish. At the moment, however, his fat, kindly face is heavy with care.

Flanking the King and near his litter are his three fiddlers and his pipe bearer.

Nearby are two gigantic figures in tight fitting black and whose faces are concealed by masks.

Also standing near the King is our old friend Barnaby.

Filling the scene are most of the villagers.

KING:

(Continuing)

It is our Royal Decree that they be taken hence to the place appointed by Law and forthwith be ducked!

CAMERA PANS through the crowd, establishing the types and their various attitudes. This shot comes to rest on Bo-Peep and her Mother. They are deeply concerned over the fate of their loyal friends.

B-38

CLOSE - OLLIE & STAN.

Sitting gloomily in the stocks as the King's voice continues:

KING'S
VOICE:

And thereafter, as provided by Law, expelled, banished and forever exiled to Bogeyland!

They react as they hear the sentence.

B-39

CLOSE - KING & GROUP.

As he finishes the last word of the speech, there is a fanfare of trumpets and shouts from the crowd.

SOUND: Fanfare of trumpets.

ATTENDANT: Long live King Cole!

CROWD: Long live the King!
Long live King Cole!
(Cheers)

The King holds up his hand for silence.

B-40

CLOSE - BO-PEEP AND MOTHER.

BO-PEEP: Oh, if Tom-Tom were only here . . He'd think of some way to save them!

B-41

CLOSE - AT LITTER.

Two boys in scene.

KING: Have you any reason why sentence should not be passed upon you?

STAN: Yes, Your Majesty -
(Taps his chest and emits a little cough)
I've got a weak chest and my mother always said for me not to get my feet wet and if I'm ducked -

The King turns to the Chief of Police.

KING: (Curtly)
Proceed with the ducking!

The Chief salutes and beckons off. The two gigantic public executioners enter and advance on the boys.

KING: (To Pipe-bearer)
My pipe!

The pipe-bearer hands it over and extends a tiny torch always kept burning for that purpose. The King gets a light and turns to his THREE FIDDLERS:

B-41 (Cont'd)

KING: And strike up something appropriate!

SOUND: The fiddlers start to play appropriate music.
(A Victor Herbert selection.)

CAMERA ZOOMS UP on the stocks.

OLLIE: (To Stan - savagely)
Here's another fine mess you've got us into!
(Sarcastically)
ONE HUNDRED AT SIX FEET!
SIX HUNDRED AT ONE FOOT!
(As Stan gives him an unhappy look)
And what on earth have you got that overcoat on for?

STAN: I thought the water might be cold.

Ollie gives him a look of withering disgust - makes a helpless gesture. The two executioners enter and start to remove the two boys and as they react to their approaching fate -

DISSOLVE TO:

B-42

CLOSE SHOT - SURFACE OF THE POND.

Heavy bubbles arise and burst in slow succession on the surface of the water. A stout rope, obviously supporting some great weight, stretches thru' scene into the water.

A moment, and Ollie emerges from the water - he fights and gasps for air. He is strapped securely in the ducking-chair which is attached to the ducking-beam by the stout rope. He is whipped up out of scene, descends again and with a strangling outcry disappears beneath the surface. More bubbles arise and burst.

SOUND: As each bubble bursts, it emits one of Ollie's shuddering moans.

CAMERA ZOOMS back to hold the pool - its banks lined with a sullen, sympathetic crowd. The two figures in black are manipulating the apparatus. Stan stands between the two policemen - Barnaby is nearby gloating over the scene. King Cole and his retinue are not in evidence.

Ollie shoots up again into the air - dripping and gasping. A couple of fish can be seen struggling in his collar.

SOUND: Low murmur of sympathy from the crowd.

B-43

CLOSE - STAN.

He is filled with concern. As Ollie passes him on the way down he shouts out helpfully:

STAN: Take a deep breath and hold your nose!

Ollie shoots him a withering look as he disappears.

B-44

IN AND AROUND POND.

(NOTE: The action leading up to the climax of the scene is a Laurel & Hardy routine now in preparation.)

B-45

MEDIUM CLOSE - POND.

As the half-drowned Ollie is raised for the last time - the rope snaps and, with a tremendous splash, he disappears, chair and all.

SOUND: Loud shout of horror from crowd!

PAN SHOT - POND.

Great bubbles and a churning of mud breaks the surface and then, with a mighty struggle, Ollie emerges and FOLLOWED BY THE CAMERA and still strapped to the chair, starts wading to the bank.

B-47

CLOSE SHOT - BANK.

Ollie staggers in looking like an old dish-rag and flops with exhaustion. A moment and Stan hastens in with a glass of water.

STAN: (All sympathy)
Here, Ollie - drink this
- it'll do you good!

Involuntarily, Ollie starts to drink, has a delayed take when he realizes what he is drinking and hurls the glass on the ground.

B-48

MEDIUM SHOT - AT
DUCKING-STOOL.

Police, executioners, crowd and the two boys in scene.
Barnaby scurries in.

BARNABY: (To executioners)
Get another rope . . .
(Indicates Stan)
and duck that man!

As one of the executioners hurries out:

CROWD: A scattering of 'Hissing'
and 'Booing!'

Barnaby turns and snarls at them viciously. Stan doesn't like the idea at all. The other executioner grabs him and starts to strap him into the stool when -

CLOSE - BO-PEEP & MOTHER.

She can stand the torture no longer. With a little gasp she leaves her mother and we PAN WITH HER as she forces her way through the crowd, to where Barnaby is supervising the job of strapping Stan into the ducking stool. She clutches Barnaby's arm and he spins around.

BO-PEEP: (Desperately)
Mr. Barnaby - please -
stop it . . . stop this
cruelty . . .

A hush falls on the crowd. Ollie and Stan look up hopefully.

B-50

CLOSE - BO-PEEP.
BARNABY.

Barnaby gloats - seems to take a delight in torturing the frantic girl.

BARNABY: (Harshly)
Not cruelty, child . . .
but a very right and
fitting justice!

B-51

SEMI-CLOSEUP - BOYS.

They listen intently.

BARNABY'S (Over scene)
VOICE: And for such roistering,
thieving, lying scally-
wags as they - little
enough indeed!

Stan and Ollie take
this big.

B-52

CLOSE - BO-PEEP.
BARNABY.

BARNABY: So spare your sweet
pity, child - the Law
must take its course!

BO-PEEP: (Cries out)
It's inhuman - fiendish!
What they did - they did
for me - and I'm to
blame - not THEY!
(Desperate now)
Withdraw your charges -
please - I beg of you -
don't let this awful
thing go on!

He laughs fiend-
ishly, breaks her
grasp on his arm and
turns away -

B-53

CLOSE - NEAR STOOL.

The executioner has
returned with a new
rope. Barnaby enters.

BARNABY: (To executioner)
Proceed!

As the man obeys,
Bo-Peep hurries into
the scene and clutches
Barnaby in a frenzy
of desperation.

BO-PEEP: (Shrill)
No, no, no! Stop it!
Stop it!
(Clings to him
pitifully)
I'll do anything - any-
thing you ask if only
you'll let them go!

Barnaby breaks away,
but suddenly the sig-
nificance of this hits
him. He turns slowly:

BARNABY: (Softly)
Anything . . . did you
say anything?

Stan and Ollie panto-
mime frantically for
Bo-Peep to keep quiet.

BO-PEEP: Yes - anything . . .
only let them go!

B-54

CLOSE - BARNABY.
BO-PEEP.

Barnaby thinks this
over - rubs his chin.
At last:

Having made the sacrifice, Bo-Peep tries to drive as good a bargain as she can.

BARNABY: (Thoughts aloud)
Anything -eh . . .
(Chuckles. Then directly at her)
Then you'll marry me and I'll release these men and let them go their silly way!

BO-PEEP: (Stonily)
And the mortgage will be turned over to my mother?

BARNABY: Nay, child - -
(Leers at her)
The mortgage will be handed to my little bride . . .
(Significantly)
at the Altar.

BO-PEEP: (Sharply)
Then have done with it - and release these men!

Barnaby chuckles and turns -

B-55

MEDIUM FULL - CROWD.

Ducking-stool and principals in the foreground. Barnaby faces them.

BARNABY: (Raises his hand. Then, jubilant - triumphant:)
Ladies and gentlemen - - citizens of Toyland - it is my great happiness to announce my forthcoming marriage to one beloved and respected by you all -
(He takes Bo-Peep's hand)
Little Bo-Peep . . .

B-56

PAN SHOT - CROWD.

CAMERA SWEEPS ROUND a semi-circle of incredulous faces.

SOUND: Low murmur of horror!

CAMERA RESTS ON Stan and Ollie - Stan in the process of being strapped in stool. They take this big.

MEDIUM SHOT - CROWD.

Principals in the foreground:

BARNABY: Away, my friends - AWAY!
Deck out the streets
with flags - let the
bells ring - eat, drink
and be merry for I'll
have the finest wedding
Toyland's ever seen!

SOUND: Low murmur runs thru'
the crowd.

Barnaby turns to the
Chief of Police.

BARNABY: (Authoritatively)
Release those men and
let them go their silly
way! I withdraw the
charges!

As the Chief of Police
and his assistants
start to release Stan,
Barnaby lays Bo-Peep's
hand within his arm.

BARNABY: Come, my little white
dove - we must break the
glad tidings to your
mother . . .

More dead than alive,
her face like a waxen
mask, Bo-Peep allows
herself to be led away.
Ollie dashes forward.

OLLIE: (Frantic)
Don't do it, Bo-Peep -
don't do it . . . tell
the old turtle to go
and -
(Barnaby turns - snarls
at him evilly)

Two policemen drag
him back. As Barnaby
and Bo-Peep move away,
the crowd split asunder
and fall in behind them.

SOUND: A low, sullen murmur.

B-58

CLOSE - STAN & OLLIE.

Stan is free of the
stool. Ollie enters
dejectedly.

STAN: (To Chief of Police)
Then we're really free?

CHIEF: Yes!

STAN: And I'm not going to be
ducked?

CHIEF: No!

Stan smiles in relief and starts to remove his overcoat.

STAN: Then I won't need this anymore . . .

The overcoat comes off and reveals a life-preserver strapped around his chest. Ollie sees it, reacts and gives him a long, withering look of abysmal disgust. As Stan favors him with a sheepish grin -

SOUND: (Off-scene)
Simple Simon laughs inanely.

FADE OUT.

END OF SEQUENCE "B".

FADE IN:-

C-1

MEDIUM CLOSE -
INT: LIVING ROOM
BARNABY'S HOUSE.

In the distance we hear the sound of wedding bells, ringing softly and in not too lively a tempo so that later in the sequence the tempo change will be very noticeable.

SOUND: Wedding bells in distance.

Barnaby is seated in a chair, and his little dwarf servant stands on a stool in back of him, curling his hair with an old-fashioned curling iron. On a small table beside the chair is a charcoal brazier with another iron keeping hot. There is also a large hand mirror and a nail buffer on the table. The Widow is standing beside Barnaby's chair wringing her handkerchief and pleading. Barnaby is dressed in a rather elaborate, old fashioned dressing gown.

WIDOW: Oh, don't go thru with this unnatural wedding! Take the Shoe! Take everything I have! . . .
(She pauses, hoping for an answer, but he ignores her)
Isn't there anything I can say to make you change your mind?

C-2

CLOSE - BARNABY.

While she is talking, he picks up a hand mirror and inspects himself. Instead of answering the widow, he addresses himself to the dwarf:

BARNABY: (Gruffly)
A deep curl on this side, you fool!
(A little softer, as tho' to himself)
I must look alluring for my little bride.

CLOSE - TWO.

The widow, realizing that Barnaby is baiting her, wipes a tear away with her hand and tries again:

WIDOW:

Oh, Mr. Barnaby, you're a cruel man! Bo-Peep's heart is elsewhere. She gave her word, I know . . . but I prayed that you would be gentleman enough to see the folly of it all.

During this speech, Barnaby lays down the mirror and while the dwarf continues curling his hair, buffs his nails with the large buffer.

BARNABY:

(To Widow with a cruel laugh)
Keep talking, my good woman. Your prattle only serves to spice the pleasures of a day already filled with pleasant contemplations.

The widow's shoulders droop .. battered and beaten by the futility of her pleading.

CLOSE - BO-PEEP'S ROOM IN SHOE.

She is fully clothed in a dressing gown, and is seated before a mirror. Her wedding gown and veil are very prominently in evidence nearby. She is crying silently, as she mechanically runs a comb thru her hair, unable to see thru the film of tears in her eyes. Over the scene, nearer now, we hear the wedding bells.

SOUND:

Wedding bells.

(NOTE: This scene is to show where she is and how she feels - presenting a beautiful picture of a girl in distress)

MEDIUM - BOYS'
BEDROOM.

Tom-Tom is seated, a picture of dejection, with his head in his hands, near the window. Stan is lying on the bed, his feet propped high, a perfect antithesis of the "THINKER." Ollie is pacing back and forth, racking his brain for some way out of their present dilemma. He pauses near the bed:

OLLIE: (Annoyed with Stan's lack of contributions)
Why don't you think of something to help us? There must be some way out of this! Can't you think of anything, Stanley?

C-6

CLOSEUP - STAN.

He gives an inane look, as if trying to think.

STAN: I've thought so much I can't even think what I'm trying to think of.

C-7

MEDIUM - GROUP.

Tom-Tom gazes dejectedly out the window.

TOM-TOM: Why did this have to happen to us?

STAN: What happened?

OLLIE: (Disgusted with him)
Why don't you keep quiet?
(Resumes his pacing)
If there was only some way to prevent Barnaby from marrying Bo-Peep!

STAN: (Matter-of-fact)
There is.

OLLIE: What?

C-8

4.

CLOSEUP - STAN.

STAN: (As tho' it were the
simplest thing in
the world)
Let him marry somebody
else.

He grins at Ollie,
pleased.

C-9

CLOSE - OLLIE.

OLLIE: (In his most sarcastic,
deliberate manner)
LET - HIM - MARRY -
SOMEBODY - ELSE!!

He turns away
disgustedly. After
a distinct pause
a bright thought
seems to strike him.

OLLIE: (Snapping his fingers)
U-mmm-mh!

C-10

MEDIUM - GROUP.

Ollie rushes over
to Tom-Tom, pulls
him to his feet and
whispers to him
rapidly.

C-11

CLOSEUP - STAN.

He sits up on the
bed, looking over
at them dumbfounded.

C-12

FULL - ROOM.

Ollie finishes whis-
pering and Tom-Tom
looks thoughtful.

TOM-TOM: (Dubiously)
But you can't do that!

OLLIE: (Enthusiastically)
Can't we? Come on,
Stanley!

STAN: Where are we going?

Ollie rushes over and
drags Stan off the bed
and shoves him out the
door.

OLLIE: (As they exit)
Never mind! Come on!

MEDIUM - INT: DOWN-
STAIRS OF SHOE.

Ollie rushes into the scene, dragging Stan after him. Ollie raps on Bo-Peep's door, which opens immediately. Grabbing Bo-Peep's wrist:

CS
283-0

OLLIE: Come on!

BO-PEEP: (Surprised - still
tearful)
Where?

OLLIE: (Talking at a fast
tempo)
Upstairs - there isn't
a minute to lose!

STAN: What's happened?

OLLIE: (To Stan)
Don't ask questions!
(To Bo-Peep)
Hurry, before it's too
late!

C.U. Babe
284-

C.U. Bo-Peep
285-

He pulls her along with him up the stairs, Stan following, still puzzled by the sudden rush.

C-14

CLOSE - DOOR OF
BEDROOM.

Ollie hurries Bo-Peep in and shoves her into the room, closing the door after her.

C-15

CLOSE - INT. BED-
ROOM.

Bo-Peep stares at Tom-Tom for a moment, surprised to find him there. Then sobbing loudly, she runs to his arms. He enfolds her tenderly.

BO-PEEP: (Heartbreak in her
voice)
Oh, Tom!
(He comforts her)
I wish I were dead!

CLOSE - OUTSIDE
DOOR.

Stan and Ollie are bending over, listening at the keyhole. They straighten up with a nod of satisfaction and Ollie quietly turns the key in the door, and removing it, holds it up for Stan to see. Stan is still puzzled as they exit.

C-17

TWO SHOT - IN BED-
ROOM.

Bo-Peep clings to Tom-Tom, who strokes her hair lovingly.

TOM-TOM: Be brave, darling. It's always darkest just before the dawn.

BO-PEEP: (Pathetically)
Oh, but there's no way out for us, this time! I've given my word.

Tom-Tom tilts her tear-stained face up to his.

TOM-TOM: I love you, Bo-Peep!

BO-PEEP: (Miserable at the thought of ever being away from him)
Hold me tight - for - the - last - time, Tom.

C-18

MEDIUM - BO-PEEP'S
ROOM.

Ollie holds the wedding dress in his hands, and Stan looks on, wondering what it is all about.

OLLIE: (Trying to work fast and efficiently)
Get into this, quick!

STAN: What are we going to do?

OLLIE: Don't ask questions now! Do as I say!
(Then a little more confidential)
You're going to marry Barnaby.

CLOSEUP - STAN.

He has a violent
reaction as it
sinks in.

STAN: I'm what?

C-20

CLOSE - TWO.

Ollie patiently
explains.

OLLIE: You're going to marry
Barnaby.

STAN: (Simply)
But I don't love him.

OLLIE: Neither does anybody
else! Now hurry and put
on this dress!

As he says this he
is slipping the
dress on over Stan's
head.

C-21

CLOSE - INT: BARNABY'S
BEDROOM.

Over the scene we
still hear the bells
in the distance.

SOUND: Wedding bells in distance.

Barnaby is just
finishing dressing for
the wedding, in a cut-
away which he has
apparently saved for
funerals. He picks
up a silver comb and
gives a few last
touches to his beard.
As a final gesture
to his preparations
he takes a large
atomizer and perfumes
himself to the stink-
ing point.

C-22

MEDIUM - INT: BO-PEEP'S
ROOM.

Stan is now dressed
in the wedding gown,
and has on woman's
shoes. In fact, he is
all ready for the wed-
ding, with the exception
of the veil.

Ollie is putting the last artistic touches on the creation of this demi-bride. Stan has apparently been protesting vehemently against this impossible situation.

STAN: If you think I'm going to marry that old spider - you're mistaken! I wouldn't marry him if - if - ah - er . . . Besides, I can't cook!

With a defiant gesture he tears off the gown and throws it on the floor. He presents a funny picture in his women's shoes and a pair of long, lace-trimmed under-pants.

OLLIE: Cook or no cook - you're going to do as I say!

Stan strikes an attitude of independence. Ollie squints at him a moment and then, removing his shoe, clunks Stan on the head with a resounding 'BONG.'

SOUND: Of 'BONG!'

- which is the first note of the new phase of the wedding bells, continuing in a louder and faster tempo. It is as tho' the 'clunk' on the head was the signal for the wedding to proceed.

As the sound of the lively wedding bells comes over the scene Ollie picks up the wedding gown and starts to redress the now unconscious Stan.

SOUND: Lively tempo of bells.

C-23

FULL - EXT: BARNABY'S HOUSE.

The sound of wedding bells coming over. Barnaby, now quite a 'dandy', exits from his house.

SOUND: Wedding bells in distance.

CAMERA TRUCKS WITH HIM as he starts to walk toward the altar.

MEDIUM - EXT: WINDOW
OF SHOE.

Where we see Tom-Tom and Bo-Peep looking out and seeing Barnaby leaving his house. This is a silent cut and as Bo-Peep sees Barnaby she shudders and pulls closer to Tom-Tom as tho' saying "Isn't he horrible?"

C-25

TRUCK SHOT - VILLAGE
SQUARE.

We follow Barnaby on his way to where there is an improvised altar and a throne. As he passes the villagers there is a distinct drawing back, shuddering and turning away.

As Barnaby arrives, King Cole is just taking his place on the throne. It is he who will perform the ceremony.

C-26

LONG SHOT - SQUARE.

Shooting toward the Shoe, showing the entire wedding arrangements. Citizens are lined up on either side, leaving an aisle from the Shoe to the altar. People are still gathering. Two little figures, Stan and Ollie, immediately appear out of the Shoe and come down toward the camera.

C-27

CLOSE - PERAMBULATOR
SHOT.

On the two figures making their way down the aisle. Ollie is, of course, guiding Stan, who is literally "walking on his heels."

CLOSE - EXT: WINDOW
OF SHOE.

Tom-Tom and Bo-Peep
are watching the
proceedings. Tom-Tom
has his arm around
Bo-Peep.

TOM-TOM: (Consolingly)
There's nothing we can
do, dear. The boys have
taken it all out of our
hands.

BO-PEEP: (Seeing a glimmer of
happiness thru her
misery - half laughing
- half crying)
I'm really enjoying this
wedding more than I
thought I would.

C-29

CLOSE - PERAMBULATOR
SHOT.

The camera is behind
the boys and is follow-
ing them to the altar.

WE PAN DOWN to insert
of Stan's feet, and we
see him wobbling on
the run-over heels of
a pair of woman's shoes.

C-30

CLOSEUP - BARNABY.

He tries to create
what he fondly believes
is an attractive and
noticeable appeal to
his future bride.

C-31

CLOSEUP - WIDOW.

She is among the
front row spectators,
and is sobbing in
genuine sorrow at the
sacrifice her daughter
is making.

C-32

11.

MEDIUM - GROUP.

King Cole clears
his throat:

KING: My loyal and faithful
subjects - we are gathered
on this - a - happy
occasion, to join to-
gether two honored
citizens.

(Turns to Barnaby)
Your name is Barnaby, is
it not?

BARNABY: It is.

KING: (Turns to Bride)
Your name is Bo-Peep, is
it not?

There is a moment of
suspense while we
wait for the uncon-
scious Stan to answer.

C-33

CLOSE - STAN & OLLIE.

Ollie, close beside
Stan, surreptitiously
reaches up and nods
Stan's head with a
hand.

C-34

MEDIUM - GROUP.

Satisfied, King Cole
again turns to
Barnaby:

KING: Do you take this girl
to be your lawful
wedded wife?

BARNABY: (Stealing a covetous
look at the figure
beside him)
I do.

KING: (Turns to bride)
Do you take this man to
be your lawful wedded
husband?

C-35

CLOSE - STAN & OLLIE.

Ollie gives Stan's head
a violent nod.

CLOSE - PAN SHOT.

Showing various types and characters in the crowd and their reactions to the wedding. Over the scene we hear the indistinguishable murmur of King Cole's voice continuing the ceremony.

(NOTE: This is to avoid a lengthy ceremony)

SOUND: King Cole's voice - words indistinguishable.

C-37

CLOSE - BO-PEEP & TOM-TOM.

In upper window.

BO-PEEP: Oh Tom, isn't it wonderful of the boys to save me from that old horror?

TOM-TOM: (Joking - with a laugh in his voice)
We'll have to give Stan a nice wedding present.

They both snicker happily, but quietly so as not to attract the attention of anyone.

C-38

MEDIUM - GROUP.

Just as King Cole is saying:

KING: You may now kiss the bride.

Barnaby, almost drooling in anticipation, starts to carry out this delightful suggestion.

C-39

CLOSE - STAN & OLLIE.

Ollie quickly lifts Stan's limp arm up in front of his mouth, as though in protest of Barnaby's haste.

CLOSE - GROUP.

Barnaby laughs good-naturedly (for him).

BARNABY: Oh! I nearly overlooked one little detail. I believe I promised to give the mortgage to you at the altar.
(He chuckles as he pulls mortgage from his pocket)
Well, I haven't forgotten. It is your wedding gift.
(Holds mortgage out to his bride)
Tear it up before my eyes so that I will know that no obstacle remains between us.

Ollie, always the gentleman, indicates he will tear it for her. With his other hand he nods Stan's head rapidly, as tho' in acquiescence. Then, with great gusto, he rips the mortgage into little pieces.

C-41

CLOSEUP - BARNABY.

He watches Ollie tearing the paper.

SOUND: Tearing of paper.

Although he is willing to lose the mortgage to gain Bo-Peep, he winces slightly at each sound of tearing as if a knife were being twisted in his innards.

He quickly regains his former composure in anticipation of his bride once more.

C-42

CLOSE - GROUP.

Barnaby with an oily smile draws close to his "bride."

BARNABY: And now to sip the honey
from my little peach
blossom.

He lifts the veil.

C-43

CLOSEUP - STAN.

Looking particularly
dumb and unattractive
- still half out from
the blow on the head.

C-44

CLOSEUP - BARNABY.

He has a terrific
reaction - his eyes
nearly pop out of his
head - and he goes nuts!

C-45

CLOSEUP - WIDOW.

She stares through
her tears in amazement
at the miracle before
her. She can hardly
believe her eyes.
She starts to laugh.

C-46

CLOSEUP - KING COLE.

He takes in the
situation at a glance.
Not liking Barnaby any
better than the others
do and taking his cue
from Bo-Peep's mother,
he starts to laugh
most heartily.

C-47

FULL SHOT - CROWD.

They are laughing and
cheering, all extremely
happy.

The wedding bells are now pealing more happily than ever, and it almost seems that we can detect a laughing note in their sound.

SOUND: Wedding bells.

CAMERA ZOOMS QUICKLY UP TO:

C-48

CLOSE - EXT: WINDOW OF SHOE.

Bo-Peep and Tom-Tom, smiling and happy once more, while the laughter and bells in the distance die out a little.

TOM-TOM: (Joyously)
Our troubles are over now!
He'll never have the courage to face us again.

SOUND: Wedding bells blend into orchestration of "CASTLES IN SPAIN."

As Bo-Peep snuggles close to Tom-Tom, he slips an arm about her and sings:

TOM-TOM: "Oh, we'll live in a
Castle in Spain -
In the side of a hill
by Granada - "
Etc. Etc.

The number continues and we DISSOLVE TO a production number with Spanish effect - Tom-Tom and Bo-Peep in Spanish costumes are still in the same positions as at the window, only perhaps now leaning over a balcony in Spain.

At the finish of the number we DISSOLVE BACK to the window with the two kids in their original positions. As Tom-Tom leans over and their lips meet:

FADE OUT.

END OF SEQUENCE "C".

SEQUENCE "D"

FADE IN:-

D-1

FULL - EXT: SCHOOL
HOUSE.

School is just letting out. All the familiar children of Toyland are exiting, with books under their arms. Some of them are playing leap-frog, others are playing ring-around-a-rosie. Over this scene is heard the music of:

SOUND: Music of "I CAN'T DO
THAT SUM" number.

Into the scene comes Barnaby, but this time the children do not shudder at his approach as before. The spirit of derision is still on the town and they poke fun at him in passing. Several of the children line up and yell, taking the precaution, however, not to get too near:

CHILDREN: Shame on Barnaby! Shame
on Barnaby!
(Making appropriate
gesture on fingers)

OTHERS: (Chanting together)
Did you ever get left at
the altar?

A passerby who joins in more aggressively, probably due to his simple nature, is
SIMPLE SIMON.

D-2

CLOSE - BARNABY.

Simple Simon approaches very close and with an idiotic laugh:

SIMPLE You got left at the
SIMON: altar, didn't you?

Quick as a flash Barnaby grabs Simple Simon violently by his two coat lapels and raises him until he is forced to stand on tiptoes.

BARNABY: You idiot! Barnaby hasn't even started yet! Those two brats will feel the crush of my fingers before I'm through! And as for you - keep a civil tongue in your head!

With that he gives Simple Simon two terrific slaps on the face, with his bare hand, and thrusts him away.

D-3

CLOSE - SCHOOL DOOR.

The THREE LITTLE PIGS exit from the building, their movements all in rythm, synchronized as near as possible.

D-4

CLOSEUP - BARNABY

His face still twisted with anger. He sees the little Pigs and has a swift transition. From the fiend of a moment before, he takes on his most charming manner.

D-5

MEDIUM - GROUP.

Barnaby approaches the little pigs, smiling ingratiatingly. He produces a large red apple, breathes on it and polishes it on his sleeve and then offers it to them. The pigs are tempted and cautiously approach. One of them, more daring than the others, grabs the apple out of his hand and with great squealing they rush out of the scene. With long strides, Barnaby follows.

SOUND: Squeals from pigs.

FULL SHOT - THREE
HOUSES.

These little houses, all exactly alike, are the homes of the Three Pigs. Each house is surrounded by a little fence. The pigs rush wildly into the scene, squealing loudly, and in one-two-three order open the gates of the three houses and each dashes into his own house. The three little gates slam - 1, 2, 3 - and the three little doors slam - 1, 2, 3. Barnaby enters hurriedly and goes up to the window of the first little house.

SOUND: Squealing of Pigs.

D-7

CLOSE - WINDOW OF
HOUSE.

The little pig is looking out the window, nearly scared to death. As Barnaby approaches the Pig quickly yanks down the blind over the window. Barnaby mutters an oath and turns away.

CAMERA TRUCKS WITH HIM as he walks to the house at the other end - but again that little pig quickly yanks down the blind just as he gets to the window. With another oath, Barnaby turns to the middle house.

SOUND: Of blind being pulled down.

CAMERA TRUCKS WITH HIM as he approaches the third window. The little pig stares out at him frightened and then realizing the danger, yanks on the window shade but it breaks and comes down from the top, leaving the window clear.

D-7 (Cont'd)

4.

Immediately Barnaby starts to hypnotize the little pig with appropriate gestures of his skinny fingers.

D-8

CLOSEUP - LITTLE PIG.

Petrified with fear he stands before the window, his eyes glued on Barnaby.

D-9

CLOSEUP - BARNABY.

His eyes narrowed and his face working with the exertion he is putting into the attempt.

D-10

CLOSEUP - LITTLE PIG.

He begins to fall under Barnaby's evil spell, his eyes start to roll, and he wavers for a moment. He finally passes out.

D-11

MEDIUM - WINDOW.

Barnaby finishes casting the spell over the unfortunate pig. With a quick look around to be sure he is unobserved, he raises the window and quickly lifts the pig out. Placing him under his coat, he sneaks out of the scene in his most stealthy manner.

WIPE-DISSOLVE TO:

CLOSE - INT: BARNABY'S CELLAR.

It is a damp, dirty, spooky and very repulsive looking place - a place that would immediately scare any child. A dirty lantern casts a weird lighting effect. Cobwebs festoon the corners, and several rats scurry across the mildewed floor. The little pig is securely tied in a dilapidated kitchen chair with heavy ropes. His snout is closed with the conventional tape used by kidnapers. He cannot move - he cannot yell - he can only look, and his eyes are popping. Barnaby is in particularly good spirits as he stands before the little pig. He feels that everything is working his way. He turns to his dwarf henchman:

BARNABY: Now, take this little pig's hat -
(Handing hat to dwarf)
and the little pig's flute -
(Handing him flute)
and these sausages.

He opens a package and draws out a link of sausages which he hands to the misshapen creature. The idea of the sausages seems to delight the dwarf by its ingenuity. He takes them and comes close to the little pig.

D-13

CLOSE - TWO.

The dwarf dangles the sausages before the eyes of the pig, who rolls his eyes in fright.

DWARF: (With a fiendish laugh)
See? This is what you would look like - after you came out of a sausage machine!

The pig squirms
futilely in his bonds.

DWARF: And when they find these,
they'll think it's you!
(Turns to Barnaby)
A very clever idea, my
Master.

D-14

MEDIUM - IN CELLAR.

The dwarf goes into
gales of laughter.

BARNABY: (Kicks the dwarf
savagely - snarls:)
Stop cackling, fool, and
get about my business!
(The dwarf reacts
fearfully)
You have the evidence?

DWARF: (Holds up sausages,
flute and hat)
Yes, Master!

BARNABY: Away, then - and remember,
if you are seen entering
Tom-Tom's house our plans
are ruined . . .

He suddenly grabs
the dwarf by the
throat and shoves
his face close against
his servant's.

BARNABY: (Hisses)
And if THAT happens -
I'll cut your heart out
and feed it to the dogs!

The creature turns
and scurries from the
cellar like a big,
gray rat. Barnaby
surveys the little Pig
with a satisfied smirk
and, producing his
snuff-box, takes a
pinch and inhales
triumphantly.

WIPE-DISSOLVE TO:

D-15

MEDIUM SHOT - EXT:
TOM-TOM'S HOUSE.

(Corner of house in
foreground so that
we see two sides of
the building)

As Bo-Peep, Tom-Tom, Ollie and Stan approach from the street side, Barnaby's dwarf drops from a rear window and scuttles away.

SOUND: Laughter - murmur of voices from our four friends.

Tom-Tom, Ollie and Bo-Peep are laden with packages - Stan is sporadically engaged with his Pee-Wee stick. They are all in great spirits.

CAMERA SWINGS AND MOVES UP on the front-door as they crowd in -

BO-PEEP: Tom-Tom - I'll bet you forgot the dill-pickles!

TOM-TOM: (Indicates his package-laden arms)
They're here somewhere . . .
(Tilts the packages precariously as he tries to find the pickles - they all-but fall)

BO-PEEP: (Cries out)
Be careful . . . that's the ice-cream . . .
catch it somebody!
(Ollie does)

As they all enter, Ollie happens to see Stan sneak a furtive hand into one of the bags.

OLLIE: (Slaps Stan's hand away)
Don't PICK!!

D-16

MEDIUM - INT:
TOM-TOM'S HOUSE.

Taking in the front door, which opens and the group enters. Tom-Tom proceeds the others and bowing low gestures with his right hand:

TOM-TOM: (Grandly)
Enter, my friends - and a feast fit for a king will be served you in less time than you can say 'Jack Robinson!'

CLOSE - STAN.

His eyebrows raise -
intrigued by this
unique method of
measuring time. He
decides to try it.

STAN: (Slowly - deliberately)
J-a-c-k R-o-b-i-n-s-o-n!

Then looks around to
see if anything has
happened.

D-18

MEDIUM - GROUP.

Ollie and Bo-Peep
laugh good-naturedly
at Stan, who looks
around, a trifle dis-
concerted upon getting
no result.

BO-PEEP: (Laughingly)
The feast will be ready
as soon as the cook puts
on her apron and rolls
up her sleeves.
(Then more businesslike)
Now, put the packages
over her by the stove -
Tom, you get the table
set. Stan and Ollie, you
just relax. You might
as well make the most of
being heroes, as long as
you can.

She crosses to them.

D-19

CLOSE - BO-PEEP &
BOYS.

In a serious mood,
she places her hands
on their shoulders.

BO-PEEP: You know, Tom and I are
ever so grateful for
what you did for us.

Both boys become
very embarrassed.
Ollie fiddles with
his tie.

OLLIE: (Embarrassed)
Oh, it was nothing! We
owe you much more than
that.

MOVING CAMERA -
CLOSE ON BULLETIN.

A man's hand is in the act of hammering the bulletin on one wall of THE POLICE STATION. As the hand is withdrawn, we read hand-script to the effect:

SOUND: (Over scene)
A gradually swelling murmur of excited voices.

HEAR YE! HEAR YE!

HEAR YE!

One hundred golden crowns will be paid for any information leading to the arrest and conviction of the Pignapers of LITTLE ELMER PIG.

GOD SAVE THE KING!

CAMERA DRAWS BACK to discover the EXTERIOR OF POLICE STATION. A crowd is rapidly gathering about the bulletin board.

SOUND: Excited murmur of mob.

CAMERA SWINGS OVER to hold door of Police Station and Barnaby, followed by the pompous little Chief of Police and two constables, hurries out in the direction of Tom-Tom's house. The mob, sensing excitement, fall in behind them . . .

D-21

MEDIUM - INT: TOM-TOM'S HOUSE.

Bo-Peep is busy at the stove, and Tom is setting the table. Ollie has made himself comfortable in an easy chair. Stan, however, is wandering around. His eyes suddenly light on:

D-22

CLOSE - ON SMALL TABLE.

The Little Pig's hat and flute lying beside a covered tureen.

MEDIUM - GROUP.

Stan points to the articles on the table.

STAN: Oh, look, Ollie - at the little hat and flute!

Tom-Tom comes over.

TOM-TOM: (Smiling broadly)
Well! I guess one of the little pigs has been here and forgotten them.

In a spirit of fun Ollie picks up the hat and very artistically places it on Tom-Tom's head. He stands back a pace, cocking his head to see the effect.

STAN: Play something, Tom.

Obligingly, Tom-Tom picks up the flute and runs the scale to try it out. Then, still in the spirit of hilarity, he goes into:

SOUND: Scale on flute.

SOUND: Tom-Tom plays "COUNTRY DANCE" number on the flute.

The boys indicate they desire to dance. Ollie picks up a Spanish shawl which is draped over a couch, and wraps it around him. Stan follows suit by grabbing a table cloth and making a Spanish waist-band effect out of it.

The two then go into a barn dance sort of cake-walk - a dance in which they dance forward and back, swinging each other around by the finger tips.

After doing a few bars of this dance, while Bo-Peep looks on, laughing heartily, Ollie feels the need of further adornment.

D-24

11.

CLOSE - NEAR TABLE.

As Ollie dances by, he notices the covered tureen. He takes the lid and places it on his head. As he does so he sees:

SOUND: Piping of flute into scene.

D-25

INSERT - TUREEN.

The links of sausages we previously saw Barnaby give the dwarf.

SOUND: Flute.

D-26

MEDIUM - GROUP.

In the bubbling mood of the occasion, Ollie takes the sausages and places them around Tom-Tom's neck like a Hawaiian lei. He and Stan resume their dance.

D-27

FULL - EXT: HOUSE.

Barnaby, the Chief of Police and the two policemen are approaching the house, followed by the crowd.

SOUND: Subdued murmur of crowd.

D-28

MEDIUM - INT: HOUSE.

The dance is going on more hilarious than ever, when the door bursts open, and Barnaby and the police stand in the doorway.

Stan, in the ecstasy of the dance, inadvertently gets Barnaby by the hand and in one pirouette swings him wildly into the room. As Barnaby's presence is felt, everything comes to a dead halt.

CLOSEUP - STAN.

He suddenly realizes who has entered the room and takes it big.

CAMERA PANS QUICKLY TO:

Ollie, who stares at the group in the doorway, gulping.

CAMERA PANS QUICKLY TO:

Bo-Peep and Tom-Tom, who draw closer together at the sight of their nemesis.

D-30

MEDIUM - ROOM.

Barnaby looks around at the tableau.

BARNABY: (Incensed)
What is the meaning of this?

STAN: (Simply)
We were just celebrating our wedding.

BARNABY: Bah!

TOM-TOM: What do you mean - bursting into my house like this?

BO-PEEP: Yes - what do you mean?

STAN: Yes - what do you mean?
(Backs up quickly as Barnaby snarls at him)

Barnaby turns to look more directly at Tom-Tom. He has a terrific reaction as he sees all of his evidence on the man he is after. He can hardly contain himself as he turns to the Chief of Police:

BARNABY: (Almost choking with his delight)
There you are! There's your pignaper! And there's the evidence! Just as I anticipated!

BARNABY: (Regains his old com-
posure a little - goes
on craftily)
But I little thought he
would be so brazen as to
flaunt the gruesome
souvenirs of his unspeak-
able crime before the eyes
of decent folk! He is
even more of a fiend than
I thought he was!
(To Chief)
As a law-abiding citizen,
I can only remind your
Excellency to do your duty.

CHIEF: (A bit reluctant but
realizing his duty)
Tom, my boy - you know
the penalty for pig-
naping is instant ban-
ishment to Bogeyland!
Why did you do it?

TOM-TOM: (Puzzled by the whole
affair)
But I didn't do anything!
I don't even know what
you're talking about!

BO-PEEP: You've made a horrible
mistake. We know nothing
of the affair. Tom has
been with me all day!

OLLIE: Yes, we know every move
he has made.

BARNABY: (Turning quickly on him)
I wouldn't be at all sur-
prised if they were nearly
as guilty!

Ollie and Stan
draw back a
little fearfully.

BARNABY: (Suavely to Chief:)
Your Excellency - we are
wasting time.

CHIEF: (Pompously to his
officers)
Bring him along, boys.

The two policemen
wheel into position
on either side of
Tom-Tom and they
start out.

CLOSE - NEAR DOOR.

Tom-Tom, flanked by police and with Stan and Ollie tagging along, exit. Bo-Peep rushes in - grasps the Chief of Police by the arm.

BO-PEEP: (Frantic)
 You've got to listen . . .
 you've got to hear me -
 Tom-Tom knows nothing
 about this! The little
 pigs are friends of ours -
 why should he want to
 harm them! The hat and
 flute were here when we
 came home . . .
 (Starts to pound her
 fists on his chest
 hysterically)
 He's innocent, I tell you -
 innocent - innocent . . .
 (She dissolves into a
 storm of weeping)

Barnaby nudges the Chief of Police as tho' this were a great joke.

BARNABY: (Cackling)
 A likely story - upon my
 soul, a likely story!

The Chief gives Bo-Peep a look of deep sympathy and exits with Barnaby.

SOUND: Murmur of a large crowd outside.

DISSOLVE TO:

D-32

CLOSEUP - SIGN ON MASSIVE DOOR.

Which reads:

TOYLAND COURT OF JUSTICE
 HIGH AND LOW

Over the scene comes:

SOUND: Steady rolling of drums.

DISSOLVE TO:

CLOSEUP - KING COLE.

Backed by an elaborate Judge's chair - pronouncing sentence. The roll of the drums finishes as he starts to speak.

KING: Beyond the shadow of a doubt, the evidence found in your possession is overwhelming.

DISSOLVE TO:

D-34

CLOSEUP - TOM-TOM.

Still dazed by the suddenness of the whole affair, but taking it with his head up.

KING'S VOICE: It is with deep regret that I have to enforce the irrevocable laws of our country.

DISSOLVE TO:

D-35

CLOSEUP - BO-PEEP.

Tears are streaming down her cheeks as she listens in agony.

KING'S VOICE: No other course is left to me. But, because of your upright life in our midst, before this regrettable occurrence -

DISSOLVE TO:

D-36

CLOSEUP - KING COLE.

KING: - I pray that the terrors of Bogeyland may be merciful to you!

As he finishes speaking:

SOUND: Roll of drums.

DISSOLVE TO:

FULL - STREET NEAR
GATES.

The procession is approaching the gates. In the lead are two drummers:

SOUND: Steady, solemn rolling of drums.

Tom-Tom is marching between eight police guards, four on each side. Bo-Peep is clinging to him, crying bitterly.

A crowd of townspeople follow the procession - among them Stan and Ollie.

D-38

MEDIUM - AT GATES.

The procession comes to a halt before the massive gates of Toyland. At a sign from the Chief of Police the two Keepers of the Gate proceed to get the big key to unlock the gates. The pompous little Chief steps forward as though to conduct some formality with the Keepers of the Gate.

D-39

CLOSE - AT EDGE OF CROWD.

Stan and Ollie are looking on, saddened by the terrible fate of their friend. Stan is abstractedly munching on a sausage. Ollie looks over at him and can hardly believe his eyes when he sees Stan eating one of the much discussed sausages. They carry on the following conversation in loud whispers:

OLLIE: (Shocked and surprised)
What on earth are you doing?

STAN: (Simply)
I'm eating this delicious sausage.

OLLIE: That's not sausage! That's evidence. Haven't you any more brains than to eat that?

STAN: (Offering it to Ollie)
Does that smell like pork to you?

OLLIE: (Disgusted)
Of course it's pork! What else could it be?

STAN: It could be beef!

Disgusted at Stan's lack of good sense, but a bit interested, Ollie gives the proffered sausage an audible sniff.

OLLIE: (A surprised expression on his face)
It smells like beef -
(Tastes it)
It tastes like beef -
(Significance dawns on him)
It is beef! It just goes to show! It proves to me that the whole thing is a frame-up!

Ollie with a sudden decision rushes out of the scene, followed by Stan.

D-40

CLOSE - CHIEF OF POLICE.

Ollie, with Stan close behind him, rushes in.

OLLIE: (Excitedly)
Your honor! Tom-Tom is innocent!

CHIEF: (Annoyed by interruption)
Be quiet! Sentence has been passed!

STAN: (Equally excited)
But we found out something!

He tugs on the Chief's coat sleeve.

CHIEF: (Angrily)
Shut up!
(Turns to policeman nearby)
If they open their mouths again, place them under arrest!

The Chief moves off.
Realizing it is futile
to try to argue, Ollie
turns to Stan:

OLLIE: Come on! It's up to us
to do something and do
it quick!

STAN: (Helplessly)
Do what - where - who - ?

OLLIE: (Decisively)
To Barnaby's house! Come
on!

He yanks Stan out
of the scene.

D-41

MEDIUM - GROUP.

There comes a long
roll of drums:

SOUND: Roll of drums.

CHIEF: Let the banishment
proceed!

SOUND: Subdued murmur of horror
runs through crowd.

D-42

CLOSEUP - BARNABY.

A leer of satisfaction
lights up his evil
countenance.

D-43

CLOSE - TOM-TOM.

With a sob, Bo-Peep
runs to his arms. He
holds her tightly,
forcing himself to
hold back his own
emotions for her sake.

Two policemen step
forward and gently
and kindly disengage
her arms from around
Tom-Tom's neck.

MEDIUM - GATES.

A ripple of movement flows through the crowd. A command is given and the guards shift their position, forming on each side of the gate.

CHIEF: (Word of command)
Guard! . . . 'SHUN!
(Guards snap into it)
A . . . bout FACE!
(They turn)
Quick . . . MARCH!

The guard moves toward the gates with Tom-Tom between them. The two Keepers of the Gate have swung them open.

At the gate, Tom-Tom pauses and looks off to:

D-45

LONG SHOT - RIVER
OUTSIDE GATES.

A short distance from the gates runs a black, turgid river - gloomy and forbidding - wisps of steam rising from its troubled surface. A narrow path leads from the gate to a small landing. At the landing is a flat-bottomed boat of the punt type. Standing in the stern, a sombre figure in a black monk's robe with cowl drawn up, completely covering his face. We get the impression of Charon waiting to ferry souls across the River Styx.

D-46

CLOSE - TOM-TOM.

He gazes toward the landing for a moment, steeling himself for the walk to the boat.

Tom-Tom turns back for a last look at his home. A number of the villagers surge forward and grip his hand, silently bidding him goodbye, and wishing him whatever luck is possible where he is going.

VOICES: Tense, quiet whispers of comfort and farewell.

D-47

CLOSE - AT EDGE OF CROWD.

Bo-Peep, trembling with anguish, stares off toward the gates. Smiling like the cat who ate the canary, Barnaby slips up close to her. He attempts to put an arm about her, but she pulls away.

BARNABY: You see, child - such folly . . . wasting your affection on a common criminal.

BO-PEEP: (White-lipped)
You lie! You lie! Tom is innocent and you know it! Somehow - somewhere - I see your hand in it -

BARNABY: (Pained surprise)
I - child? You misjudge me - indeed you do. Let me but talk to you a moment and -
(He takes her arm as tho' to lead her away)

Beside herself, Bo-Peep kicks him violently on the shins. He likes her fire and grabs her to protect himself.

BARNABY: (Veneer stripped off)
(He chuckles.)
A little shrew - eh?
Well - I like your spirit!
(Suddenly grim)
Which, when we're married, I'll take delight in taming!
(He tries to slip an arm about her.

She beats him off - hammering on his chest.

BO-PEEP: (Tense hatred)
Let me go! Let me go!
I hate you - HATE YOU -
HATE YOU!

She breaks away and dashes out of scene.

D-48

LONG SHOT - GATES.

The heavy gates are just closing as Bo-Peep pushes her way thru the crowd and squeezes thru the small opening. A shout of surprise and protest goes up from the villagers.

CROWD: Wait! Bo-Peep! What are you thinking of! Come back!

She pays no attention to them, running straight down the path to the landing, where Tom-Tom is already in the boat and the Boatman is about to shove off.

D-49

MEDIUM - AT LANDING.

The sluggish current of the river is starting to carry the boat away as Bo-Peep runs in.

BO-PEEP: (Cries out)
Oh, Tom-Tom - I can't let you go alone - I can't . . .

She leaps into the boat, and Tom-Tom catches her. They cling to each other as the hooded figure in the stern poles the boat down the stream.

D-50

MEDIUM - AT GATES.

Stunned by Bo-Peep's action, the villagers crowd up to the closed gates, horrified looks on their faces as they see:

LONG SHOT - RIVER.

The boat slowly makes its way down the stream toward the black mouth of a cave in which the river disappears under the beetling crags above. The boat is about half way, when:

D-52

FULL - INSIDE GATES.

The crowd still pressing against the gates, watching the boat. Stan and Ollie rush into the scene, carrying between them the Little Pig, still roped in the chair but with the adhesive tape removed from his snout. The boys hastily force their way through the crowd to the Chief.

OLLIE: (Breathless - excited)
Your Honor - here's Elmer!
He's alive! Tom-Tom is innocent!

STAN: That's what we were trying to tell you - all the time!

The Chief takes in the situation at a glance and realizes that a grave injustice has been done.

CHIEF: (Commanding - quickly)
Open the gates! Stop them!

D-53

CLOSE - GATES.

The Keepers of the Gate hurriedly unlock the gate and swing it open. The crowd rush through the opening and look off:

LONG SHOT - RIVER.

With the citizens in the foreground. In the distance the boat with the tiny figures of Tom-Tom and Bo-Peep, still clasped in each other's arms, is just disappearing into the black mouth of the cave.

D-55

MEDIUM - INSIDE GATES.

The crowd, crushed and saddened, turn slowly and re-enter Toyland. The Chief looks questioningly at the Keepers of the Gate, who sadly shake their heads.

CHIEF: (Quietly to Stan & Ollie)
Where did you find Elmer?

OLLIE: In Barnaby's house!

STAN: In the cellar - over in the corner!

CAMERA SWINGS OVER TO Barnaby hearing this. He reacts, realizing this is no place for him. With a quick look around, he starts to sneak away. By this time the crowd has instinctively turned toward him and they see him sneaking down the street.

MAN: There he goes now!

ANOTHER: He's running away!

ANOTHER: Come back and tell us what you know!

CHIEF: (Commanding loudly)
Bring him back!

D-56

LONG SHOT - STREET.

Barnaby looks back over his shoulder as he hears the shouts of the crowd and quickens his pace.

MEDIUM - GROUP AT
GATES.

The shouts from the
citizens are now louder
and more vicious.

MAN: After him!

ANOTHER: Get him!

The entire crowd
takes out in pursuit.

D-58

LONG - EXT: BARNABY'S
HOUSE.

Barnaby is now running
down the street toward
his house, pursued by
the angry mob. As he
runs up to the door,
it opens for him and
slams after him. The
crowd rush up the
steps to the door and
start pounding on it.

SOUND: Shouts of 'Lynch him!'
'Don't let him get away!'
etc., etc.

D-59

FULL - INT: BARNABY'S
HOUSE.

Barnaby scurries across
the room.

SOUND: Hammering on door. Angry
murmur of crowd swelling
in volume.

D-60

MEDIUM - EXT: DOOR.

The angry mob of
citizens are pounding
fiercely at the door.

D-61

FULL - REAR OF HOUSE.

Barnaby hurries from
the back door and
across the yard to
a well. With a quick,
furtive glance around,
he climbs over the edge
and disappears.

SOUND: Shouts and pounding at
front door.

FULL - AT FRONT DOOR.

A battering ram has been secured and several men are swinging it against the heavy door.

SOUND: 'Boom! Boom!' of battering ram.

After several blows the door splinters and falls in with a crash.

SOUND: Splintering crash of door.

With a yell the outraged citizens swarm into the house.

D-63

FULL - INT: HOUSE.

Into the house rush the mob, searching frantically for Barnaby.

D-64

MEDIUM - INSIDE TUNNEL.

A narrow tunnel, leading from the bottom of the well. Barnaby hurries along.

CAMERA FOLLOWS HIM until he emerges on a ledge overlooking a hundred-foot chasm. This is a deep crevasse in the mountains, through which the wind whistles shrilly.

SOUND: Whistling of wind.

Across the abyss, perhaps eighteen feet away, a similar ledge juts out, and the mouth of another tunnel is visible. A few dead trees cling precariously to the rocky sides of the crevasse.

Barnaby opens the huge umbrella he carries and jumps from the edge of the rock shelf. The wind catches the umbrella and he sails across to the opposite ledge. Closing his umbrella he hurries into the mouth of the connecting tunnel.

D-65

FULL - REAR OF
BARNABY'S HOUSE.

Including the well-head. Some of the crowd come out the back door and search the yard carefully. They are slowed down a bit now, due to their failure to find Barnaby. They search every visible hiding place, but quite naturally fail to regard the well as a means of escape.

MAN: The house is empty!

ANOTHER: He has disappeared into thin air!

ANOTHER: He must be a magician!

FADE OUT.

END OF SEQUENCE "D".

FADE IN:-

E-1

EFFECTIVE LONG SHOT
CAVERN OF CHILDREN'S
NIGHTMARES.

A crooked, moisture-sweating tunnel widens out to become the central cavern - a gloomy, crypt-like place of sinister foreboding, the roof of which is lost in shadows.

SOUND: Eerie moaning of the wind through the caverns.

Two tiny figure shots, we see Tom-Tom and Bo-Peep wandering helplessly in this labyrinthine place of horror.

DISSOLVE TO:

E-2

MOVING CAMERA - TOM-TOM
& BO-PEEP.

Like two thoroughly frightened kids they cling to each other in the gloom. Tom-Tom tries valiantly to put on a courageous front. THE CAMERA FOLLOWS THEM and suddenly Bo-Peep stops and with a startled cry points off at -

SOUND: Moaning of the wind.

E-3

CLOSE - SPIDER-WEB.

Stretched taut between a stalactite and a stalagmite there is a monstrous spider-web - its glutinous, rope-like mesh gleaming with great drops of moisture.

E-4

CLOSE - TWO.

Tom-Tom slips a protective arm about the shuddering girl.

TOM-TOM: (Soothes her)
 Nothing to be afraid of,
 sweet . . .
 (Not too convincingly)
 Just a silly old spider-
 web . . .
 (Strokes her hair back
 from her face)
 You're so tired - aren't
 you?

BO-PEEP: (Clings to him)
 I don't mind, dear - just
 as long as I'm with you.

The silence is
 shattered with:

SOUND: An eerie, blood-chilling
 screech. It echoes and
 reverberates through the
 cavern.

BO-PEEP: (Clutches Tom in an
 access of fear)
 What's that?

TOM-TOM: (Tries not to show
 his fear)
 It's all right - it's all
 right . . .
 (Holds the trembling
 girl close)

SOUND: The faint strains of the
 SLUMBER DEEP NUMBER fade
 into scene.

TOM-TOM: Nothing shall hurt you -
 I promise . . .

Bo-Peep looks round
 fearfully. Suddenly
 points off -

BO-PEEP: (Breaks into number -
 sings fearfully)
 See that shadow sway!

TOM-TOM: (Sings)
 That is nothing, dear!
 Etc. Etc.

As the NUMBER proceeds,
 they sink wearily to
 the ground and, lulled
 by Tom-Tom's song, the
 girl falls asleep in his
 arms. The number ends.
 Tom looks down at the
 sleeping girl - tenderly
 eases her into a more
 comfortable position
 and settles back . . .

MOVING CAMERA - INT:
HOUSE OF THE SHOE.

CAMERA PANS round a semi-circular bed in the toe of the shoe and discovers the Widow's seven children sleeping serenely. The eighth little pillow - Bo-Peep's pillow - is vacant. The child next to it stirs fitfully as -

SOUND: As of a woman weeping softly.

SOUND: Weeping.

CAMERA DRAWS BACK to WIDER ANGLE. Slumped in a chair, the Widow cries softly. Nearby, and crying in sympathy, we see Stan and Ollie. Tears blinding him, Ollie gropes for and clasps the widow's hand. Stan follows suit, and sobbing lustily, gropes out and, taking Ollie's hand by mistake, pats it. Ollie stops weeping for a moment and slaps the hand away.

E-6

CLOSE - BED.

The little girl next the vacant pillow stirs into wakefulness, sees the empty place and slides out of the bed -

CAMERA PANS her in to the widow.

CHILD: Mama . . .
(The widow tries to hide her grief)
when will Bo-Peep come home?
(In an access of grief the widow hugs the child tight)

This is too much for Ollie & Stan - Ollie snatches the kid up in his arms.

OLLIE: (Soothing the kid)
Look, sweetheart - -
(The child looks up with sad eyes)
Uncle Ollie and Uncle Stan are going right out now and they're going to bring Bo-Peep right home . . .
(To Stan)
Aren't we, Stanley?

Stan nods through his tears and the CAMERA PANS Ollie with child over to the bed. Ollie tucks her in, kisses her and, as though having reached a decision, turns out of scene.

E-7

CLOSE - OLLIE & STAN.

Widow's back in scene. Ollie pantomimes to Stan 'Come on!' Stan pantomimes 'Where to?' Ollie gets over 'Never mind!' picks up a lantern and exits stealthily, followed by Stan . . .

DISSOLVE TO:

E-8

MEDIUM FULL - GATES OF TOYLAND.

Stan and Ollie enter cautiously with the now lighted lantern.

E-9

CLOSE - AT GATES.

(NOTE: A brief comedy routine will get the boys through the gates and beyond the walls)

E-10

CLOSE - EXT: GATES.

At the conclusion of the routine, Stan turns and reacts violently as he sees -

E-11

5.

CLOSE - LANDING.

In the murky gloom -
the sinister, hooded
figure of the boatman
leaning on his long
pole. The scene is fan-
tastically illuminated
by a flickering torch
burning high on a bracket.

E-12

MEDIUM - GROUP.

Taking in Ollie, Stan and
the Boatman. Ollie looks
at the hooded figure, who
is beckoning with a skinny
forefinger. The finger
beckons slowly, but full of
meaning. With a little
embarrassed look, Ollie
nods to the Boatman, and
walks down the path to
the boat. He and Stan
climb in and the boat
moves off immediately.

E-13

CLOSE - BOAT.

The boys seat them-
selves with a certain
forced nonchalance -
as though the fantastic
setting and the grim
figure of the boatman
were an everyday occur-
rence. Stan dangles his
hand over the side of
the boat . . .

SOUND: The ripple of the
 water against the boat.

(NOTE: A brief routine
here with a crocodile.
Then:)

E-14

MEDIUM - CAVERN.

Worn out, Tom-Tom is
now asleep beside Bo-
Peep. Suddenly, as tho'
dislodged by some human
agency, a scattering of
small rocks slither into
the scene. The kids
awake with a start, look
up wildly as:

SOUND: Slithering of rock and
 gravel.

CAMERA DRAWS BACK to WIDER ANGLE and discloses Barnaby and several of his henchmen scrambling through a fissure in the rock above the two kids.

E-15

MEDIUM CLOSE - GROUP.

Bo-Peep screams.
Tom-Tom leaps to his feet - but too late.
Barnaby's henchmen rush him and drag him down in a struggling heap.

BARNABY: (A triumphant cackle)
Bring him along!
(They yank Tom-Tom to his feet)
And toss him into the spider web . . . and bring the girl, too - it will amuse her to see him struggle!

As they force the boy out of scene, Barnaby's dwarf rushes in breathless - grabs his master's arm.

BARNABY: (Snarls)
Well, fool - what now?

DWARF: Dee and Dum are coming down the river - they are almost at the landing!

BARNABY: (Shakes him off)
You know how to take care of idiots like that . . . on your way!

The dwarf scurries out. Barnaby turns, grabs the swooning girl by the wrist and jerks her out of the scene. . .

E-16

CLOSE - IN BOAT.

More to build up his own courage than to convince Stan, Ollie is explaining:

E-16 (Cont'd)

7.

Stan looks at him
questioningly.

OLLIE: You know - there's nothing
to be afraid of in Bogey-
land.

OLLIE: (Seeking courage in his
own words)
No. It's mostly all talk.
Why, if there was anything
so dangerous - don't you
suppose some of the people
who went there would have
come back and told us
about it? But nobody
has ever come back.

E-17

CLOSEUP - STAN.

He thinks it over and
then nods.

STAN: That's right!

E-18

CLOSE - IN BOAT.

OLLIE: Of course it's right!
It's all in the mind!
(Tapping his head)
All right up here!

STAN: (Questioningly - tapping
his own head)
It's all up here?

OLLIE: (A little put out by
Stan's dumbness)
Certainly! All up there!
(Again taps head -
turns to Boatman for
verification)
Isn't it?

The boatman slowly
reaches up and pulls
back his cowl, as
though to reveal his
face. When he does,
we see that there is
nothing there.

BOATMAN: (In a deep voice)
I don't know!

E-19

CLOSEUP - OLLIE.

He makes an inarticulate
noise as he reacts.

CLOSEUP - STAN.

He simply stares - his eyes growing wider and wider. He looks toward Ollie and points to his head.

E-21

MEDIUM SHOT - MOUTH OF CAVE.

The boat slides thru' the yawning entrance and merges with the black shadows.

E-22

CLOSE - INT: CAVE..
LANDING.

A wet, rocky ledge. The boat glides in and the two boys hurriedly scramble out. They are pretty scared by this time. Ollie nods towards boatman and whispers to Stan:

OLLIE: You'd better tell him to wait.

Stan turns towards the hooded figure, opens his mouth to speak but nothing comes out because the boat, boatman and all, slowly FADES OUT, leaving nothing but the black river.

E-23

CLOSE - TWO BOYS.

They give this phenomena a terrific reaction. Back of them we see the entrance to a tunnel. Suddenly:

SOUND: A peal of mocking, satanic laughter echoes through the cave.

The boys take it, turn and dash madly into the tunnel.

INT: TUNNEL.

THE CAMERA follows the boys as they scramble hurriedly along the tunnel - crooked, dripping with moisture and its walls splotted with horrible fungus.

(NOTE: A brief routine motivated by Barnaby's hidden henchman carries the boys thru' the tunnel)

Shaking with fear, and realizing that there is no turning back, Stan & Ollie move towards the main cavern. Stan glances up, stops dead as he sees -

E-25

CLOSEUP - BOOGIE.

Its horrid face
leers down at Stan
from a rocky crevice.

E-26

CLOSE - TWO BOYS.

Stan nudges Ollie and,
too scared to speak,
points off to where he
saw the face.

CAMERA ZOOMS UP to
crevice. The face has
disappeared.

CAMERA ZOOMS BACK to
Stan and Ollie. Ollie
is puzzled. Stan feels
worse than if the face
had still been there.
Ollie taps his head sig-
nificantly. Ollie grabs
Stan and yanks him
along as -

E-27

MOVING CAMERA - WEB.

ON Tom-Tom as he strug-
gles frantically in the
sticky, strangling meshes
of the monstrous web.

CAMERA PANS DOWN web to where, at the lower corner, two of Barnaby's henchmen are thrusting viciously with a long pole at something hidden in a deep recess. Back of the two henchmen, and clutching the half-swooning Bo-Peep, Barnaby watches grimly . . .

E-28

CLOSE - INT: RECESS.

(A miniature shot with a real tarantula)

The recess is in reality a small cave - the floor of which is littered with skulls and scattered bones. Stirring horribly in a corner and enraged by the thrusting of the poles, we see a gigantic spider. Finally it heaves up and scuttles toward the entrance -

E-29

LONG SHOT - WEB.

Characters in the foreground. The monstrous spider scuttles out of recess and starts to move across the web towards the helpless boy. Bo-Peep utters a shrill scream of horror -

BO-PEEP: Screams.

E-30

CLOSE SHOT - TOM-TOM.

His face twists in agony and he struggles desperately as he sees -

E-31

CLOSE - SPIDER.
(Tom's angle)

As the creature moves implacably towards the boy.

CLOSE SHOT - CAVERN
ENTRANCE TO TUNNEL.

The boys are cautiously nearing the opening.

OLLIE: Well - our troubles are about over -

He breaks off and jumps sideways as a large stalactite drops from the roof and buries itself a foot in the ground. Before he can say anything -

SOUND: Bo-Peep's screams of mortal dread - shriek after shriek echoing thru' the cavern.

The boys freeze. A moment, and Ollie starts forward hurriedly and Stan, wrenching the stalactite out of the ground and slinging it on his shoulder, follows.

E-33

MEDIUM - WEB.

Slowly - implacably, the spider moves closer to the helpless boy. Bo-Peep struggles frantically with Barnaby as tho' trying to hurl herself towards Tom-Tom's assistance.

BO-PEEP: Screams . . .

At that moment, Stan & Ollie appear over the foreground. They stand petrified. Bo-Peep sees them. Shrieks:

BO-PEEP: Ollie! . . . Stan! Help - help . . .

Barnaby whirls quickly, sees them and grins fiendishly.

BARNABY: (Chuckles)
Welcome - welcome, my fine fellows! This is indeed a pleasant surprise! Rest easy a moment - (He points at web) and you shall be next . . . yes, I assure you - YOU SHALL BE NEXT!

CLOSE - TWO BOYS.

They are dithering
with fright.

BARNABY'S (Harsh command into
VOICE: scene)

Ho there - sieze them
and hold them fast!

A rush of feet, and
Barnaby's henchmen
move in on them.
Motivated by a panic
of fear, Stan swings
up the stalactite
like a club -

E-35

INSERT - ROCKY LEDGE.

Immediately above
Stan's head. Balanced
on the edge is a short
chunk of a broken
stalactite. Stan's club
whips up into scene
and accidentally strikes
the chunk of rock. It
flips up into the air
like a mighty Pee-Wee.

E-36

MEDIUM CLOSE - GROUP.

As the chunk of rock
starts to fall into
the scene, Stan's long
training as a 'Pee-Wee
artist' instinctively
impels him to make a
swat at it. He gives it
a terrific clout and it
sails out of the scene,
just missing the hench-
men.

SOUND: Sharp 'smack' of Pee-Wee.

E-37

MEDIUM SHOT - WEB.

The spider is almost
on Tom when, with a
shrill whistle, the
gigantic Pee-Wee
hurtles thru' the air,
knocks the spider clean
out of the mesh and rips
down the remainder of the
web - Tom-Tom and all.

E-38

13.

MEDIUM CLOSE -
BARNABY & HENCHMEN.

A large segment of the falling web im-meshes them in its sticky, clinging folds. As they struggle - getting more and more entangled -

E-39

MEDIUM CLOSE - TOM-TOM.

Where he lies writhing in the broken web. Ollie, Stan and Bo-Peep dash in, rip away the entangling strands, drag him to his feet and dash out of the scene.

E-40

CLOSE - BARNABY.

He begins to free himself from the web.

E-41

MOVING CAMERA: IN TUNNEL.

Stan, Ollie, Bo-Peep and Tom-Tom enter on the run and are instantly lost in the maze. They try several openings in the sides of the tunnel - only to find themselves running into each other and coming back to their starting point.

E-42

MEDIUM SHOT - NEAR WEB.

Barnaby and his henchmen are now free. Barnaby looks wildly around, snatches up the fragment of stalactite dropped by Stan and dashes out of scene -

CLOSE SHOT - AT
STALACTITE.

Barnaby leaps into scene where an enormous stalactite hangs from the roof. Raising his stone club, Barnaby hits the stalactite a mighty blow:

SOUND: As of a great gong - it booms and echoes thru' the cavern like a barbaric war-drum.

As Barnaby strikes blow after blow -

E-44

MONTAGE - CAVERN.

A series of effective shots at a terrific tempo as the BOOGIES rally to Barnaby's call. Most of them carry torches - many of them are armed with a strange weapon: two circular chunks of rock connected by a six foot thong which, when hurled at an enemy, wraps around them and pulls them down. Pouring from every rock and cranny they look like fiends from hell. And over all:

SOUND: The hollow, reverberating 'BOOM! BOOM! BOOM!' of Barnaby's S.O.S.

E-45

MEDIUM - TUNNEL.

Bo-Peep, Tom-Tom, Ollie and Stan tearing madly along the tunnel.

SOUND: (Over scene)
BOOM! BOOM! BOOM!

Suddenly, and cutting off their escape, a horde of Boogies sweep around a bend ahead of them - their torches filling the tunnel with strange shadows. Our four friends about face and dash off in the opposite direction.

LONG SHOT - CAVERN.

This should be a most effective shot as the Boogies gather in all their numbers around Barnaby - their flaming torches winking and flashing in the vast shadows.

Snatching a torch from a Boogie's hand, Barnaby raises it high above his head. His voice is heard screaming above the din:

The milling throng assumes some sort of rough formation and, led by Barnaby starts forward . . .

SOUND: BOOM! BOOM! BOOM!

SOUND: Faintly at first but with gathering volume THE MARCH OF THE BOOGIES fades into scene.

BARNABY: Forward! Forward to Toyland!

SOUND: A hideous din drowns him out.

SOUND: March Of The Boogies swells in volume.

E-47

MEDIUM SHOT -
A TUNNEL.

Our four friends are tearing madly along. They round a bend and come almost face to face with an advancing horde of Boogies. They turn and run . . .

DISSOLVE TO:

SOUND: A terrific, devilish uproar. Over it THE MARCH OF THE BOOGIES.

E-48

MOVING CAMERA -
ANOTHER TUNNEL.

Panting, exhausted, almost at the end of their endurance, Stan, Ollie, Tom-Tom and Bo-Peep stagger along.

SOUND: MARCH OF THE BOOGIES.

CAMERA FOLLOWS THEM and they stop dead in their tracks on the very brink of a deep chasm almost, in their mad flight, going over into space. They look at each other in an agony of helplessness.

MOVING CAMERA -
TUNNEL

Their torches smoking and flickering weirdly, the Boogies are marching through the tunnel along which our friends have just come. Barnaby is in the lead.

SOUND: March of The Boogies.

E-50

MEDIUM - EDGE OF CHASM.

(Another angle to show a great tree - now dead and blackened with age - clinging precariously to the edge of pit)

As the uproar of the pursuit swells through the tunnel back of them, Stan spots the dead tree and gets an idea -

SOUND: March of The Boogies.

(NOTE: A comedy routine now in preparation covers the escape of our four friends via the tree and across the chasm - a horde of Boogies at their heels)

E-51

MEDIUM CLOSE -
OTHER SIDE OF CHASM.

Bo-Peep, Tom-Tom, Stan and Ollie - a horde of Boogies already on the improvised bridge - cross to safety. The boys turn and with a mighty heave send the dead tree and the yelling devils on it crashing into the depths below.

E-52

MINIATURE - CHASM.

Showing the tree and half-a-dozen Boogies spinning end over end into the sheer depths.

SOUND: Agonised screams of Boogies as they fall.

MOVING CAMERA.

On Stan, Ollie, Tom-Tom and Bo-Peep as they dash towards and thru' a tunnel that we know will lead to the bottom of the well in Barnaby's garden.

SOUND: The uproar fades somewhat.

E-54

MEDIUM SHOT - CHASM.

Working with lightning speed, and under Barnaby's orders, half-a-dozen Boogies hurl a human bridge across the sheer depths and start to swarm over in pursuit.

E-55

CLOSE SHOT - BOTTOM OF BARNABY'S WELL.

Our four characters dash into the scene. Ollie spots the iron rings leading up the well-shaft. They start to help Bo-Peep up as -

SOUND: Of pursuit - swelling in volume.

E-56

MEDIUM SHOT - BETWEEN CHASM AND BOTTOM OF WELL.

Torches flickering, shrieking horribly, a horde of Boogies sweep across in pursuit.

SOUND: Screeches! Yells! Over all: THE MARCH OF THE BOOGIES.

E-57

MEDIUM - BARNABY'S GARDEN. (NIGHT)

AT WELL-HEAD. Bo-Peep emerges from the well, collapses into the scene, and is followed instantly by the other three who are amazed to see where they are.

E-57 (Cont'd)

18.

Tom-Tom and Bo-Peep
start out; Ollie
and Stan are about to
follow when they freeze
as they hear:

SOUND: (From well)
Muffled screeches.

They dash back -
peer down the well at -

E-58

EFFECT SHOT - DOWN
WELL.

Bobbing, flickering
torches as the
Boogies climb fast.

SOUND: Gathering uproar.

E-59

MEDIUM - WELL-HEAD.

Ollie snatches up
a spade - Stan a
potato-spudder.

(NOTE: A brief routine
as the boys stiffen
half-a-dozen Boogies
as their heads emerge
from well)

Tom-Tom dashes back
into scene:

TOM-TOM: (Breathless)
Ollie! Stan! The river
. . . they're coming down
the river!

They tear out of
the scene.

E-60

EFFECT SHOT - MOUTH
OF CAVERN. RIVER.

A fleet of rafts
swarming with Boogies
sweeps out of the
cavern and down the
river. The scene
flickers with a hun-
dred torches.

SOUND: Savage yells!

CAMERA ZOOMS on the leading raft where, backed by a score of evil faces and snarling like a fiend from hell, we see Barnaby. He holds a torch high above his head.

BARNABY: (Screams)
On . . . ON!! Scale the walls! Batter down the gates! Get the girl - get the boy! Toyland needs a lesson and by the Head of Bogo - Toyland's going to get it!

SOUND: Screeches of approval!

As the rafts move swiftly towards the landing -

E-61

MEDIUM - EXT: POLICE STATION.

Deathly quiet in the white moonlight - not a soul stirring. Stan and Ollie dash into the scene, leap for the ropes that actuate the great drum-sticks and heave desperately -

SOUND: The utter peace of the night is shattered by the devastating roar of the great Alarm-Drum.

Lights flame in the Station - in the house. Buttoning their tunics, policemen pour out of the building.

E-62

LONG SHOT - TOYLAND.

It awakens like a hive of bees. Lights in the houses - windows up-flung - citizens pouring onto the street as panic grips the town.

SOUND: Reverberating: 'BOOM! BOOM! BOOM! of the great drum.

E-63

20.

FULL SHOT - LANDING.

Boogies pouring off the rafts - streaming towards the gates and wall.

SOUND: Yells! MARCH OF THE BOOGIES.

E-64

MEDIUM - TOY FACTORY.

Citizens mill through the scene as Ollie and Stan drag out great crates of fire-works. Ollie lights a great Roman Candle - aims it off towards walls -

SOUND: (Swelling into scene) March of the Boogies.

SOUND: Whistling scream of the Roman Candle.

E-65

CLOSE - WALL-TOP.

A Boogie astride the wall. A ball of searing flame bursts directly in his face. He falls backwards with a scream.

SOUND: 'BANG!' of explosion.

E-66

MEDIUM - CROWD.

Stan & Ollie are passing out fire-works to the desperate citizenry.

SOUND: March of the Boogies.

E-67

FULL SHOT - WALL.

Boogies swarm up on to the top of wall. A mob of citizens headed by the boys hurl themselves over the foreground. They lay down a devastating barrage of fire-works. The wall is smeared with flame and smoke. Boogies drop, screeching -

SOUND: Roar of explosions.

FULL SHOT - EXT:
WALLS. LANDING.

Using a huge log,
a score of Boogies
under Barnaby's direction,
batter on the great gates.
A great rending fissure appears.
Boogies fall into the scene -
shot off the walls above -

E-69

FULL SHOT - TOWN.

Gates in background.
The citizens are blasting the attackers from the walls.
Suddenly, with a terrific crash, the great gates splinter and fall forward.
Boogies swarm over the debris to the attack.
The citizens are pressed back -

E-70

CLOSE - EXT: TOY FACTORY.

Stan & Ollie have packed a toy-train with giant crackers.
The fuses are lit, the engine started and it shoots out of scene towards the gates -

E-71

LONG SHOT - STREET.

The train whizzes like an eccentric snake thru' the massed ranks of the Boogies - scattering fire and confusion in its course.
There is a temporary check in their advance.

SOUND: Exploding bombs.

MEDIUM - EXT: TOY
FACTORY.

The crowd mill about the firework crates demanding more ammunition. The boys convey above the uproar that they've run out of fireworks.

E-73

MOVING CAMERA -
STREET.

Frightened citizens scattering to find refuge in their house. Tom-Tom and Bo-Peep, Boogies at their heels, are racing desperately for Tom-Tom's house.

CAMERA FOLLOWS THEM.
Bo-Peep stumbles, falls. Tom-Tom whirls, crosses a terrific right to the leading Boogie's chin, stiffens him, grabs up Bo-Peep, hurls himself thru' the door of his house and slams the door in the faces of his pursuers.

E-74

MEDIUM - INT: TOM-
TOM'S HOUSE.

Bo-Peep drops to the floor as Tom drags furniture to barricade the door. Two Boogies, however, drop thru' the window. There is an ad lib fist fight in which Tom knocks one cold and, with a leg wrenched off a table, smacks the other clean thru' the door into the street. Tom-Tom piles a barricade before the ruined door as -

INT: TOY FACTORY.

The boys are in desperate search for more fireworks. Suddenly Ollie grabs Stan and points off at -

MEDIUM - TOM-TOM'S HOUSE. (Boys' Angle)

Led by Barnaby, a horde of yelling devils swarm down to where Tom-Tom is making his last stand -

E-77

INT: TOY FACTORY.

Stan snatches up a keg of feathered darts, grabs up his Pee-Wee stick -

STAN: (Yelling over the
appalling din)
COME ON!

They dash for the exterior.

E-78

MEDIUM - TOM-TOM'S HOUSE.

Barnaby launches his attack.

E-79

CLOSE - TWO BOYS.

Ollie rapidly lays out a line of feathered darts. Stan moves down the line with his Pee-Wee stick and a flight of darts whistle out of scene -

E-80

EXT: TOM-TOM'S HOUSE.

A SERIES OF cuts as the darts strike home.

SOUND: Shrieks of pain as the
Boogies react to the darts.

E-81

24.

CLOSE - BOYS.

As they smack over
the last few darts.
They dash back into
the factory.

E-82

MEDIUM - TOM-TOM'S
HOUSE.

The entire house of
blocks crumbles and
collapses under the
attack.

E-83

MEDIUM - INT: HOUSE.

As it collapses burying
Tom-Tom and Bo-Peep in
the ruins.

E-84

CLOSE - EXT: RUINS.

Under Barnaby's eye,
the two kids are
dragged from the ruins
and hustled brutally
down the street.

SOUND: The screams of Bo-Peep
 and yells of the Boogies.

E-85

CLOSE - INT: FACTORY.

The two boys watch
the capture of Tom-Tom
and Bo-Peep helplessly.
Suddenly Stan spots the
giant wooden soldier,
standing forgotten in
a corner. He gets his
great idea -

STAN: (Shouting above din)
 Ollie - Ollie . . . the
 soldiers . . .
 (As Ollie doesn't
 grasp it)
 In the warehouse - all of
 them - we'll wind 'em up
 and turn 'em loose!
 (Starts out)
 Come on!

They dash out.

CLOSE - EXT: FACTORY.

The boys dash out,
but freeze in their
tracks as they see -

E-87

LONG SHOT - NEAR POND.

A milling mob of
Boogies cutting off
their approach to the
warehouse. The Boogies
are fiendishly busy
at something - we don't
see at the moment just
what they are doing
but -

SOUND: A piercing scream
from Bo-Peep!

The boys hesitate -
suddenly Ollie turns
and dashes back into
the factory. A moment,
and Stan follows -

E-88

MEDIUM CLOSE -
NEAR POND.

Backed by a circling
horde of Boogies,
Barnaby is directing
the binding of Tom-Tom
to a giant rocket.
The rocket is thrust
into the ground like
a stake -

SOUND: March of the Boogies
gathers a terrific
tempo. The din is
appalling.

The Boogies mill
round and round, their
movement assuming the
formation of a dance.
Bo-Peep, half-swooning,
is in Barnaby's clutches.

E-89

CLOSE - EXT: FACTORY.

The boys have dragged
out a huge wooden
cannon. Ollie rams in
the keg of ITCH-POWDER.
(previously established)
They aim the cannon
and fire.

E-90

26.

MEDIUM - MOB OF
BOOGIES.

The keg whistles into
the scene and bursts
like a giant hand-
grenade. A cloud of
white powder fills
the air and -

E-91

MOVING CAMERA - MOB.

A series of rapid
action shots showing
the Boogies reaction
to the powder -

E-92

CLOSE - BOYS.

Ollie dashes forward.

OLLIE: Now's our chance -
 COME ON!

They exit towards
the warehouse.

E-93

FLASHES - BOOGIES.

As the powder really
settles down to work.

SOUND: Ear-splitting shrieks!

The two boys dash thru'
the scene and out -

E-94

EXT: WAREHOUSE.

The boys dash into the
scene, struggle with the
great doors and slip in -

E-95

CLOSE - CORNER OF
WAREHOUSE.

The boys tear in -
turn up the wick of
a great hanging oil-
lamp -

EFFECT SHOT: INT:
WAREHOUSE. (MINIATURE)

The giant soldiers
line the walls in
rigid array.

E-97

CLOSE - WAREHOUSE.

The Robot Bugler
stands stiffly at at-
tention. Stan rushes
in and starts to
wind him up.

SOUND: Of winding.

Suddenly the arm
swings up, bringing
the bugle to the
wooden lips and -

SOUND: A stirring blast from
the bugle: 'TA-TA-Ta-
T-A-AA!'
(The opening of THE
MARCH OF THE TOYS)

The Bugler moves
implacably forward as -

E-98

CLOSE - WAREHOUSE.

Ollie has just com-
pleted the winding up
of a Robot Drummer
and -

SOUND: Bugle and the sudden
rolling of the drum.

As the boys start
towards the other
robots -

E-99

MEDIUM - NEAR POND.

Still struggling with
the effects of the
ITCH-POWDER, the Boogies
suddenly freeze as
they hear:

SOUND: Faintly at first but
with gathering volume:
The War-like strains of
THE MARCH OF THE TOYS.

They eye each other a
little fearfully. A
hush falls upon the mob.

FULL SHOT - WARE-
HOUSE.

An effective scene as the robots form up and march - steadily, implacably towards the great doors. There is something terrifying in their mechanical precision. The Band in the lead - artillery and ambulances bringing up the rear, the army moves rapidly thru' the doors onto the street.

SOUND: The Military band playing: THE MARCH OF THE TOYS.

E-101

CLOSE - NEAR POND.

Barnaby looks off - his face twists into a snarl as he sees:

SOUND: The MARCH OF THE TOYS roaring into scene.

E-102

MEDIUM - DOWN STREET.

The vanguard of the robots sweeps into view. They march like a Roman Phalanx of old - solidly, mechanically - bayonets gleaming.

SOUND: Rattle of drums - blare of bugles - THE MARCH.

E-103

FULL SHOT - TOYLAND.

The robots advance steadily on the Boogies about the rocket. A bugle blares, a hundred bayonets flash down and the Boogies begin to retreat towards the gates before this wall of steel. Barnaby rallies his forces for a stand, but the robots plow into them - driving them back - down the street - thru' the shattered gates. The retreat becomes a disordered panic.

SOUND: Bugle sounds over strains of march.

E-104

29.

MOVING CAMERA - STREET.

Barnaby fleeing before the boys and a yelling mob of citizens. They corner him by the rocket.

E-105

FULL SHOT - LANDING
OUTSIDE GATES.

Mechanically, implacably, the robots drive the hordes of Bogieland towards the water's edge. They turn - but the wall of steel presses on and, struggling and screaming, they are thrust into the crocodile-infested river.

SOUND: March of the Toys -
screams of the Boogies.

E-106

MEDIUM - NEAR ROCKET.

Barnaby is now bound to the rocket. Ollie and Stan apply one of the Boogies torches. The rocket streaks out of the scene heavenwards.

SOUND: Whistling scream of
giant rocket.

All eyes turn upwards - following the fiery flight of the rocket -

E-107

SKY SHOT - ROCKET.

It flashes towards the stars.

PAN SHOT - FACES.

CAMERA MOVES in a semi-circle to show all the characters of our story as they stare upwards. Bo-Peep is safe in Tom-Tom's arms. As they watch intently -

E-109

SKY-SHOT.

The rocket bursts in a shower of brilliant flaming stars. In letters of fire across the sky we read:

AND THEY LIVED
HAPPILY
EVER AFTERWARDS.

As the letters dim -

FADE OUT.

THE END.